

Saturday 14 October 2017

Amateur Photographer

Passionate about photography since 1884



TESTED

Olympus E-M10 III
Small, feature-packed, easy to use:
the perfect first mirrorless camera

Master ISO

Achieve great **low light** and **high speed** shots

- What ISO and when?
- Auto or manual?
- How high should you go?



The 8 best compacts

Why **every** photographer should own **one of these**

Shot at
ISO
4000!

Your best wildlife photos

The winning images
from **APOY 17**
Round Five

Photo editing skills Learn Lightroom's most powerful tone control tool

SAMYANG AF

A new range of
autofocus lenses for
Sony FE mount

AF 14/2.8FE

NEW

AF 35/2.8FE

AF 50/1.4FE



Auto Focus

Full Frame

Ultra Compact & Light

High Resolution

SAMYANG

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In this issue

12 20 ISO power tips

Take some time to get the most from the ISO settings on your camera. James Abbott leads the way with his top tips

22 Lightroom tips

Understand and master the tone curve – a truly powerful tonal tool

29 APOY 2017

Round Five 'In the Wild' is all about wildlife; and once again we were blown away by the superb quality of entries

36 When Harry met...

Who could refuse a pub crawl with Richard Harris? Harry Borden fondly remembers his portrait session with the actor

38 Location guide

Jeremy Walker offers up his expertise for shooting Dunstanburgh Castle on the Northumberland coast

40 Olympus OM-DE-M10 III

Is this the perfect camera for first-time buyers? Andy Westlake finds out more about the latest OM-D

46 Top compacts

Small and perfectly formed. An in-depth look at eight of the best compacts currently available

Regulars

3 7 days

10 Inbox

50 Accessories

51 Tech Support

66 Final Analysis



Considering ISO is part of the 'holy trinity' of good exposure, along with setting the right aperture and shutter speed, it's surprising that it doesn't get talked about more. So we've redressed the balance in this issue detailing some of the key points of effective ISO usage. There's some

superlative hardware too, including a full review of the Olympus OM-D E-M10 III, an easy-to-use powerhouse that is a perfect introduction to mirrorless, and a round-up of keenly priced but high-quality compacts. They make perfect backups or even main cameras if you are tired of lugging heavy SLRs around.

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK



© JACK LODGE

Lulworth Cove by Jack Lodge

Sony Alpha 7II, Zeiss Batis 18mm, 90secs at f/11, ISO 100

This beautiful landscape shot was captured by Jack Lodge, and uploaded to our Twitter page using the hashtag #appicoftheweek. Describing his image, Jack says, 'What better way to welcome in the weekend than with a peaceful sunrise down at Lulworth Cove. It was another stunning morning down in Dorset, heading to this normally

packed location for first light as the low tide unveiled these stunning rock formations leading out into the cove. Using my trusty Sony Alpha 7 II and incredibly sharp Zeiss Batis 18mm lens (check it out if you haven't already – I highly recommend it), I added a Lee Little Stopper to produce an exposure of 90 seconds.'



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 53.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 53.

NEWS ROUND-UP

The week in brief, edited by Amy Davies and Hollie Latham Hucker

Rankin announces new crowd-sourced photography project

Photographer Rankin has issued a call for people to pick up their cameras for BBC Children in Need. During 20-22 October, the public is encouraged to take a snapshot of British society. The best 500 images will be published in a coffee-table book in November, with proceeds going to the charity.



Vitec Group acquires JOBY and Lowepro brands

Vitec, the owner of photographic brands such as Manfrotto, Gitzo and Lastolite has added JOBY and Lowepro to its stable in a £7.6m deal. The broadcasting and photographic supply company has acquired the companies from the DayMen Group in a bid to expand its photographic market into vlogging and iPhone photography.

Getty Images bans Photoshopping of models' bodies

Getty Images has announced new photo submission regulations to stop images of photoshopped bodies. An email sent to contributors says

creative content 'depicting models whose body shapes have been retouched to make them look thinner or larger' must not be submitted. The move comes after a new French law states that digitally manipulated images must be marked as such.

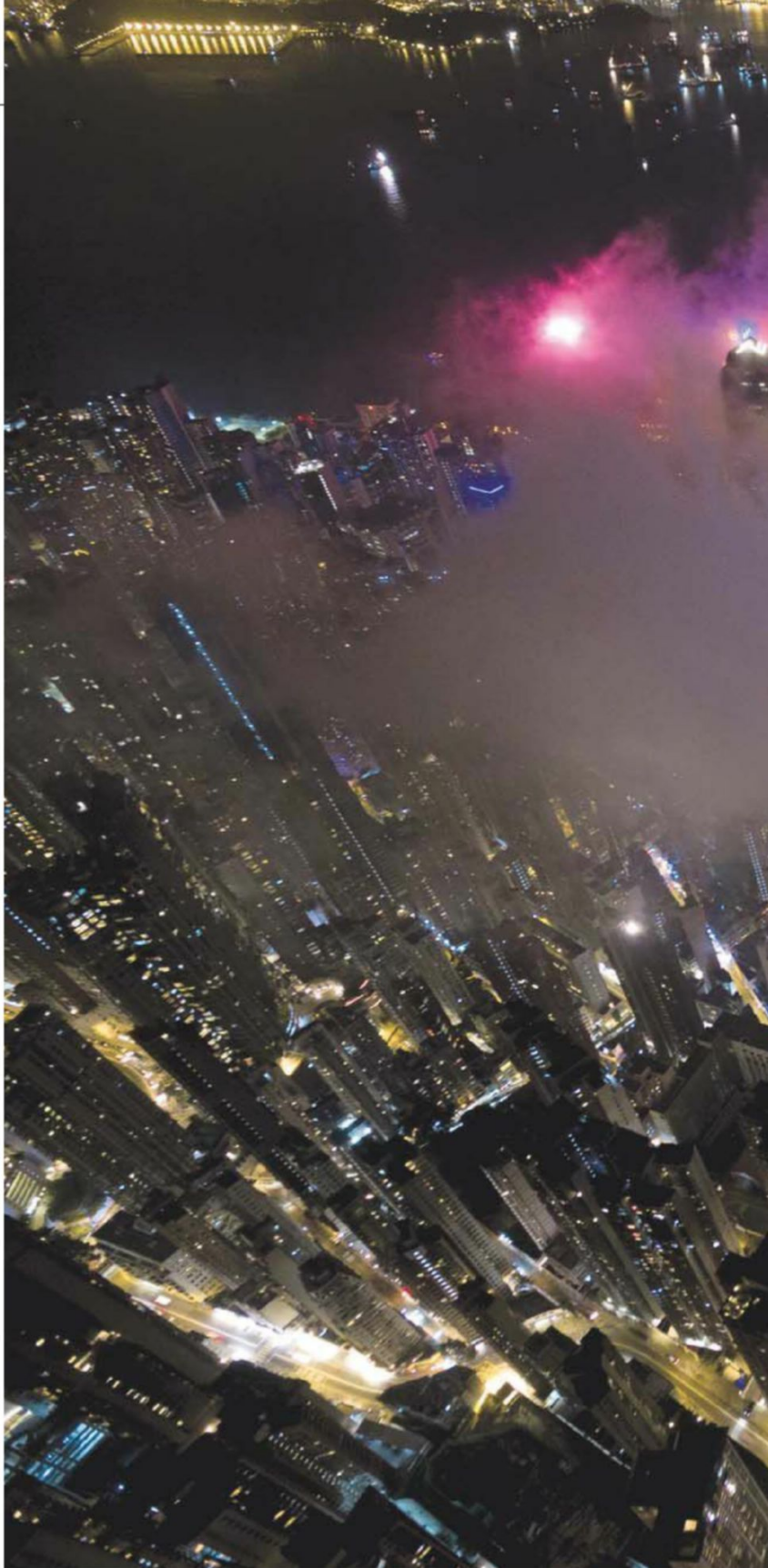
MAGIX debuts upgraded Photostory Deluxe software

A significant upgrade to MAGIX Photostory Deluxe has been unveiled. High-resolution images are now processed up to five times faster, while a fully reworked workflow with 16-bit deep colour precision enables better creative freedom during effects editing. The Photostory Wizard has also been optimised for importing photos quickly.



Calumet and Wex Photographic to merge

Calumet's website has officially closed ahead of its merger with Wex Photographic. As of now, customers heading to the Calumet website will be redirected to Wex, while stores across the country will soon be rebranded. The Calumet name will continue through a range of own-label accessories and studio equipment.



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BIG picture

A new book confirms the influence of drone photography

Photographer and filmmaker Fergus Kennedy is a huge advocate of drone photography and shoots stills and video for high-profile clients including the BBC, Canon and the World Wide Fund for Nature. His latest book suggests that we should consider flying a drone as just another aspect of moving the camera – as



the technology becomes second nature we are free to concentrate creatively. The book also contains case studies from Andy Yeung, among others. Yeung's stunning image of Hong Kong at night (above) shows what can be achieved with pre-visualisation, patience and expert flying skills.

Drone Photography and Video Masterclass published by Ammonite Press is available now, priced £16.99.

Words & numbers

*Unless you photograph
what you love, you are not
going to make good art*

Sally Mann, US photographer b.1951

200
metres

The virtual width of ESO's
VLT1 - to capture the most
detailed picture of a star, other
than our Sun, ever

SOURCE: ENJOJOET

GoPro unveils Hero6 action camera

THE MOST powerful GoPro to date has been revealed, in the shape of the GoPro Hero6 Black. One of its key new headline features is the ability to shoot 4K video at 60fps, along with Full HD video at up to 240fps.

A custom-designed processor, the GP1 is joined by the most advanced video stabilisation ever achieved in a GoPro. Other improvements have also been made, including those to dynamic range and low-light performance. A digital zoom has also been added to help you get closer to the action.

The new processor allows for the improvements to image quality and frame rates to be automated, meaning that users don't need to adjust key settings to capture best quality footage. Furthermore, the new processor also analyses visual scenes and sensor data to work 'QuikStories', a GoPro phone app feature that makes it easy to share short videos of your day's antics. Wi-Fi is now three times faster, to enable quicker transfer times to your phone or tablet.

Other features include waterproofing to 10 metres, raw format shooting, HDR Photo modes and voice control in 10 languages.



Improvements include the addition of a digital zoom and waterproofing to 10m

Also announced is the new GoPro Fusion, which is capable of capturing 5.2K spherical content. It features gimbal-like stabilisation to ensure footage is smooth and steady, and you can use the GoPro app to view your content as virtual reality footage.

GoPro's Karma drone has been updated to be compatible with the Hero6 Black, and includes two new auto-shot paths. Current owners of the Karma can unlock these features

via a free firmware update.

Accessories, including the Shorty, a pocket-friendly extension pole and tripod; the Handler, a floating handgrip; and the Bite Mount + Floaty, a versatile bite mount, were also announced by the company.

The GoPro Hero6 Black retails for £499 in the UK and is available now; while the GoPro Fusion will set you back £699 upon its release in November.



All new: the Handler, left, and the GoPro Fusion have also been unveiled



New line of Manfrotto bags

MANFROTTO has added some new models to its Manfrotto NX and Street Bag collections. The new models in the Street collection include a Sling/Waist pack, which is designed for a premium compact system camera or small DSLR with standard zoom lens attached.

The Street Pouch holds a CSC plus two additional lenses, and can be slipped inside a choice of any bag. Two additions to the NX range include a CSC backpack, which has space for a standard CSC plus lens, with space for up to three additional lenses, or an entry-level DSLR with lens attached, plus two additional lenses. The NX CSC Messenger (pictured above) holds a standard CSC with lens attached, plus two extra lenses.

The bags are available now, with prices starting from £19.95.



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The overall winner was this majestic image of a pomegranate by Simon Schollum

IGPOTY Still Life Project winners announced

WINNERS have been revealed for the Still Life Project section of International Garden Photographer of the Year. The project ran for two months, with winning images coming from the UK, New Zealand, USA, the Netherlands and Italy.

The overall winner of the category is New Zealand-based professional photographer Simon Schollum, for his image depicting a cross-section

of a pomegranate (above). Speaking about the photograph, judges said, 'Simon's still-life composition has been crafted with expert care and precision – every element has a sense of belonging. Colours and detail exude from every corner of the image and the pomegranate shines in centre-frame, each seed sparkling like new-born precious stones.'

Simon receives £500

and his image will be published in the IGPOTY 11 book, and will also feature in the exhibition taking place at Kew Gardens in February 2018.

The main competition is still open for entries, but will close on 31 October. There are 11 categories, plus six special awards. A cash prize of £7,500 is up for grabs for best single image. Entry costs from £18. For more information, see igpoty.com.

Speaker line-up announced for CameraWorld Live Show

THE FULL line-up of professional photographers and product ambassadors appearing at CameraWorld Live 2017 has been announced.

Taking place on Saturday 28 October, London's biggest camera show will welcome speakers, along with more than 50 different brands of cameras, accessories and imaging hardware. Talks are set to cover a vast swathe of topics, and speakers include legendary landscape pro David Noton, Panasonic

ambassador Ross Grieve, Sony ambassador Rob Pugh and fashion photographer Jay McLaughlin. Other highlights of the show include photo walks, a chance to try out the medium-format Fujifilm GFX 50S and sensor cleaning for Canon cameras at just £10.

Attending CameraWorld Live is free, while talks and photo walks cost £5 each. The show runs from 10am to 5pm at 155 Bishopsgate, London. See www.cameraworldlive.co.uk

New Books

The latest and best books from the world of photography. By Geoff Harris



Oxford

by Martin Parr, Oxford University Press, £30, 224 pages hardback, ISBN 978-0-19872-441-4



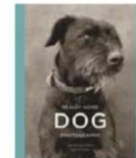
MARTIN Parr's star has never been higher – he's gone from being a controversial outsider, whose Magnum nomination was bitterly opposed by Philip Jones Griffiths, to a pillar of the British photographic establishment.

So it's fitting that Parr took on this project to photograph an academic year at Oxford University, an institution closely connected with the great and good of this country (or privileged elite, depending on your perspective).

As you'd expect from Parr, a wide cast of characters appear in the book, from students and dons to cleaners and gardeners. Parr has mellowed with age, so there is little of the biting satire on the class system you associate with his late-20th century work. He still delivers some classic portraits, though. This being Parr, formal meals are another rich source of inspiration. There are quite a lot of blander images, however, and some, of students in front of PC screens or dons in regalia, could have come from the university prospectus. ★★★★★

Really Good Dog Photography

by Lucy Davies, Hoxton Mini Press, Penguin Books, £35, 304 pages, hardback, ISBN 978-1-84614-942-9



NOBODY can accuse the curators of this collection of titular ambiguity, and there really are some excellent examples of canine photography here, featuring such luminaries as Elliott

Erwitt and Tim Flach. As well as a very erudite introduction on the history of the genre, each photographer gets a page to talk about their background and approach. There are some glorious portraits of dogs and their owners here, but the absence of Elke Vogelsang, one of Europe's finest and most popular dog photographers, is regrettable – a cynic might suggest she lacks the art-photography credentials of some of the hipper names included here. Otherwise, an entertaining collection, and way beyond mere pet snaps. ★★★★★

For the latest news visit www.amateurphotographer.co.uk



Viewpoint Michael Topham

Camera theft is a serious issue and one we all need to be more aware of when going about our work as photographers

One day recently I was utterly shocked to receive an email from a close friend telling me of a theft at his sister's wedding. A church is one of the places you'd least expect thieves to operate and steal someone's belongings, but in the case of my friend that's exactly what happened. It turns out the bridesmaids used a quiet area at the back of the church to leave their bags and personal items – including phones and cameras. Little did they know that a few minutes later, during the service, someone would sneak in and steal all their personal belongings.

This alarming incident got me thinking about how I operate as a wedding photographer. I like to be well organised at every wedding I shoot, so rather than rushing into the church in a hot sweat carrying bags on both shoulders, I tend to drop them off at the back of the church in good time before the bride walks down the aisle. In the past I've never really given this a second thought – my kit is out of the way of others, it's in a good place for changing lenses quietly if I need to and it's in the prime place for making a swift exit from the church ready for the confetti shots that usually follow. It's this quick escape route, combined with the fact that

I'm often found shooting with my back to my bags, that makes me extremely vulnerable to having my kit stolen.

Although my kit is insured, the inconvenience and sickening feeling of losing my lenses on the day of a wedding and being limited to just the two optics coupled to my two DSLRs would be a hard pill to swallow. Needless to say, my way of working has now changed. I now operate with my kit in one roller that's kept within view at all times.

Researching the subject of theft at weddings has highlighted a serious issue, and what seems to be a rising crime. The key thing to remember, of course, is that while cameras and lenses can be replaced by an insurance claim, the precious images from someone's special day cannot. I never risk taking my cameras off my harness system until the day is complete. It's sad to say, but unfortunately we live in a world where a photographer who leaves his or her kit unattended is just asking to have it stolen. We all need to be a little more vigilant and aware of our surroundings.

Michael Topham is reviews editor of *Amateur Photographer*. In his spare time he shoots weddings. Visit www.michaeltopham.co.uk

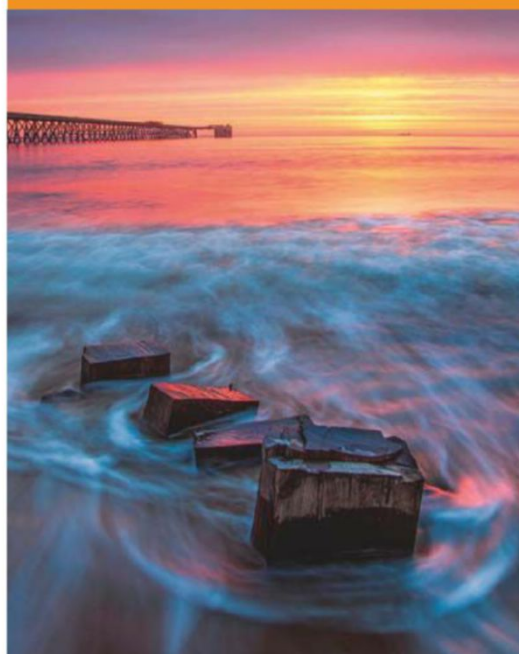


Insurance may cover your kit, but once-in-a-lifetime images like these are irreplaceable

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 53 and win a year's digital subscription to AP, worth £79.99

In next week's issue

On sale Tuesday 17 October



Coastal creations

Don't miss our guide to the photogenic British coastline



Nikon D850

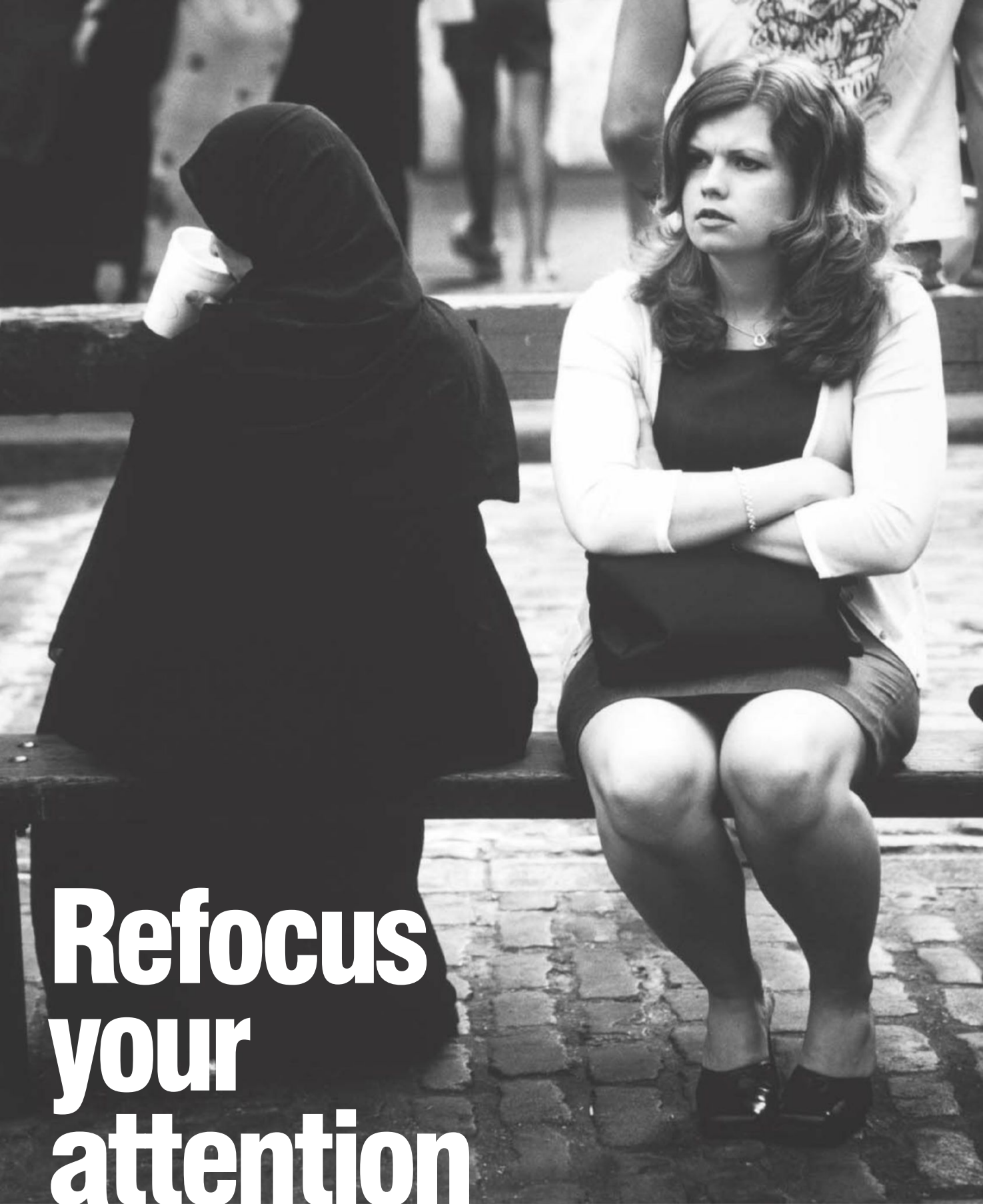
Michael Topham puts Nikon's latest high resolution full-frame DSLR to the test

Shooting stars

Expert tips to help you capture the Milky Way and star trails

Bird photographer of the year

Take inspiration from the best



Refocus your attention

www.streetphotography.com

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LETTER OF THE WEEK

Dalton towers

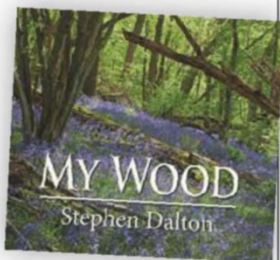
What a lovely surprise to see a feature on the great Stephen Dalton. (AP 30 September). He was a new name to me back in 1981 or so when he appeared in a TV series entitled *Me and My Camera*. The programme was presented by two AP regulars, George Hughes and Joe Partridge.

Stephen's images on Kodachrome 25 were superb and beautifully sharp. If I recall correctly he used an old Leicaflex SLR. One of his pictures was a brilliant shot of a swallow grabbing a drink of water while on the wing, which I believe was taken on a Hasselblad. It was so spectacular it would look like a digitally enhanced shot nowadays. But thanks to Stephen's amazing infrared flash set up, the bird took its own photo as it swooped down to quench its thirst.

And Stephen was honest enough to admit that. He said that he was probably out shopping when that awesome image was taken. His astonishing photos influenced me into trying a bit of nature photography but, alas, to no avail. Great to see Stephen is still coming up with the goods though.

George Bidewell, via email

We were delighted to feature the great Mr Dalton in AP, particularly if it helped introduce his work to younger photographers. His work has had a huge influence on nature photography in the UK – Geoff Harris, deputy editor



Did our recent feature on classic cameras in our 2 September issue encourage any other AP readers to go out and buy one?

environmental portraiture projects. Ironically they might be able to sell more than pictures of classic cars, which are pretty common! – Geoff Harris, deputy editor

Roger that...

In reply to David Richards (*Inbox*, 23 September), the person who actually presses the button/cable release to take the picture is not necessarily the copyright holder. If that were the case, many assistants and former assistants (myself included) would hold the copyright to countless advertising pictures set up by the photographers they were assisting. Google will soon lead you to an official government PDF on the subject for UK law.

Roger Hicks

The 'assistant' argument is well made, Roger, and it's surprising it wasn't heard more in the monkey selfie case. Turn to page 66 for more bon mots from our monocled sage – Geoff Harris, deputy editor

A-1 for effort

I really enjoyed the AP 2 September issue 'Hooked on classics'. Especially as my copy was the last one in the dealers, nestling amongst a cornucopia of other photo titles. I was so impressed with the text on the Canon A-1 that I managed to purchase a body only in good condition.

My only gripe was the omission of the Canon FTb. I've used an

FTb for the past decade, and its reassuring weight and smoothness of operation, must, for me, put it in the first league. Keep up the good work, and more articles on film photography please.

Pat Whelan, via email

Poll pondering

I often wonder what the point of your reader poll is and the poll 'Do you currently use a "classic" film camera?' highlights the problem. According to your results 75% of your readership do use film. What nonsense! All your result says is that '75% of those who replied' use a film camera. I suspect that the reply rate was much higher amongst film users than digital users.

Andy Shand

You're right Andy – as with all polls and reader surveys, they only tell you about the tastes of those who reply, and certain niche groups, such as film users, are very good at 'rallying the troops' when polls like this come around and thus distorting the voting. But the polls still provide a useful barometer for readers' opinions, and of course they provide a talking point and generate lots of debate among the readers. We are, however, planning to take a break from the polls for a while, as we also consider some other changes to AP to ensure it remains the best photography magazine in the UK – Nigel Atherton, editor

Win! SAMSUNG

The EVO + microSD Card has added memory capacity and multi-device functionality. This UHS-I Speed Class 1 (U1) and Class 10 compatible card is perfect for capturing photos and video recording. www.samsung.com



Car was the star

I have always enjoyed photographing my car and so I also enjoyed the article *Auto Exposure* in AP 23 September. I have been driving for nearly 60 years and recently my car suffered a cracked windscreen – only the second in that time. I had to take my auto – a Mazda MX5 convertible – to a workshop for repair. I also took along my Panasonic GX80, and received permission to take shots.

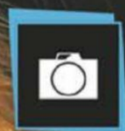
The result – more than 150 shots over about two hours. As my

car is 'soul red' it stood out quite well, although the best shots were of the two mechanics, contorting their faces as they worked away with screwdrivers and other tools.

I intend to make up an AV show, but how many people will be interested in seeing a new windscreen being fitted?

Alexander Mollison, via email

More than you'd think, Alexander. Stock libraries such as Alamy report a strong demand for pictures of 'real people doing real jobs', so keep on with your



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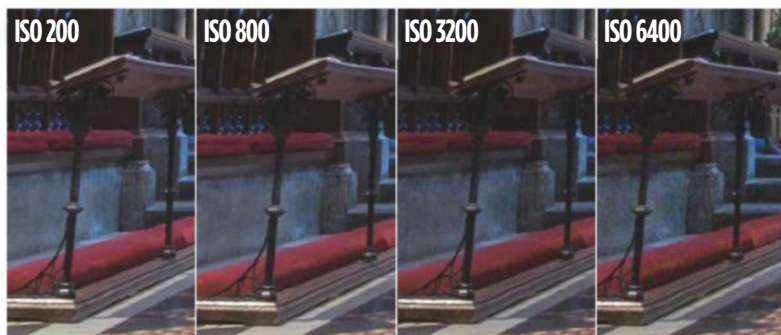
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20 ISO power tips

Whether you want to boost your camera's light sensitivity or shutter speeds, **James Abbott** reveals how to get more from ISO

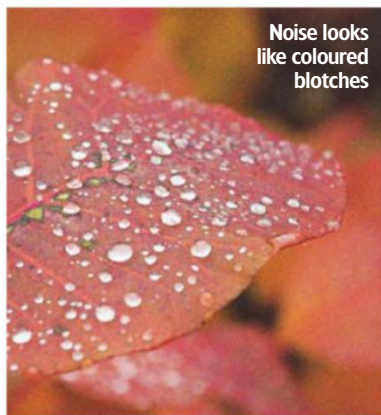
1 Light sensitivity and noise

ISO is the control that allows you to set the sensitivity of the camera sensor to light. Lower settings make the sensor less sensitive to light, while increasing the ISO makes the sensor more sensitive to light. So as a rough guide, this means that lower settings can be used in bright conditions or when you have a tripod to support the camera. Higher settings are almost always used to achieve a shutter speed that's fast enough to allow the photographer to handhold the camera in low light, or to freeze a moving subject with a fast shutter speed. However, the downside is that as you increase ISO, more noise is introduced to the image, which ultimately diminishes image quality.



2 Types of noise

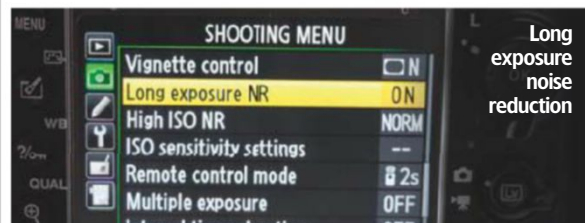
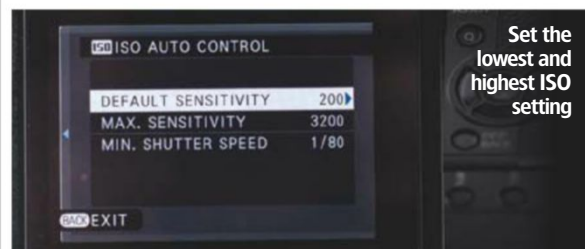
The two main types of noise: chroma or colour, which look like small coloured blotches and flecks and luminance noise, which is the grainy appearance you can see. Both of these increase as the ISO level is raised, and at the highest levels images can become practically unusable. It's difficult to pinpoint when image quality drops because all cameras handle noise differently, although generally the more expensive professional cameras produce less noise at higher ISO levels.



Noise looks like coloured blotches

3 Auto ISO

Auto ISO is a great setting that will change the ISO within a set range to ensure that the shutter speed of the camera is fast enough to avoid camera shake. So you basically set the ideal (low) ISO and the maximum ISO the camera can switch to, and the camera will automatically select the lowest ISO setting it can.



4 Raw vs JPEG

Whether you shoot raw or JPEG files will come down to a number of factors. If you shoot raw you'll have to remove noise manually during post-production. Whereas JPEGs are processed in-camera, so you don't have to do any yourself, but you have the option to set the amount of high ISO noise reduction, and turn long-exposure NR on or off.

5 Native ISO vs extended

Native and extended ISO refer to actual ISO settings and simulated ISO settings. Let's say a camera has these ISO settings: L (low), 100–25,600 and H (High). Low would equate to ISO 50 while High would equate to ISO 51,200. If you set High the camera would set ISO 25,600 and then overexpose by 1 stop. As a result, image quality is comparatively lower than a shot taken within the native ISO range.

6 Shooting in low-light conditions with a high ISO

If you're shooting handheld and don't have a tripod, you may be forced to shoot at a high ISO. On dull days in dark streets it can be common to shoot at ISO 1600 or more. For a subject like portraiture this isn't ideal, but it's preferable to get the shot with noise rather than no shot at all. Sometimes it's worth cranking up the ISO.



EXPOSURE

7 How ISO affects shutter speed

As previously mentioned, an increase in ISO makes the camera sensor more sensitive to light. And as well as an increase in noise, another side effect is that the shutter speed becomes faster. The result is that you can freeze movement if the shutter speed is fast enough for the speed of the subject. Another benefit with fast shutter speeds is being able to shoot handheld without a tripod in low light conditions. Every time the ISO is increased or decreased by a stop (doubled or halved), for example 200 to 400, the shutter speed will increase or decrease each time by 1 stop, such as 1/125sec becoming 1/250sec. If, on the other hand, you intend to shoot a moving subject such as a waterfall and wanted the water to blur, attach the camera to a tripod and shoot at a low ISO such as 100 or 200 in order to keep the shutter speed as slow as possible in the given light conditions.

Keep the ISO low when shooting long exposures to blur movement such as running water



8 Use ND filters to extend exposure

Keeping the idea of shooting moving subjects in mind, if you want to completely blur movement there's only so far

you can go with ISO alone. At ISO 100 the shutter speed for this scene was 0.8sec. It was slow enough to blur the moving water but in other scenarios you

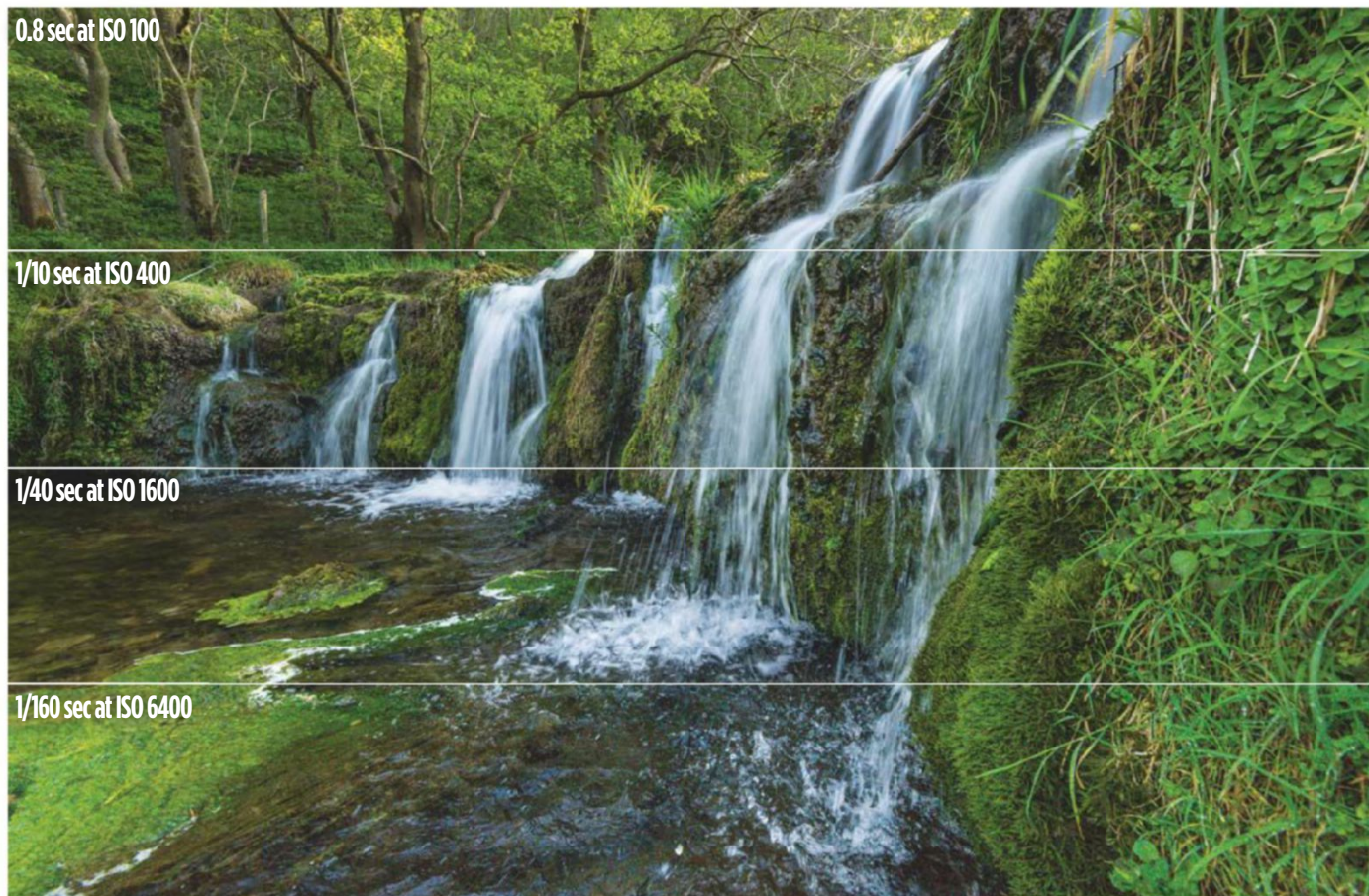
may need to extend the exposure time – by using a 10-stop ND (neutral density) filter, it was possible to increase exposure time to 60secs.

0.8 sec at ISO 100

1/10 sec at ISO 400

1/40 sec at ISO 1600

1/160 sec at ISO 6400





Turn Auto ISO off for long exposures

9 Auto off for long exposures

When shooting long exposures with or without an ND filter, or simply shooting with the camera on a tripod, it's best to turn off Auto ISO and set the lowest native setting available. On some cameras this will be ISO 50, 100 or 200. Auto ISO will raise ISO for a faster shutter speed, with the side effect of increasing the noise.



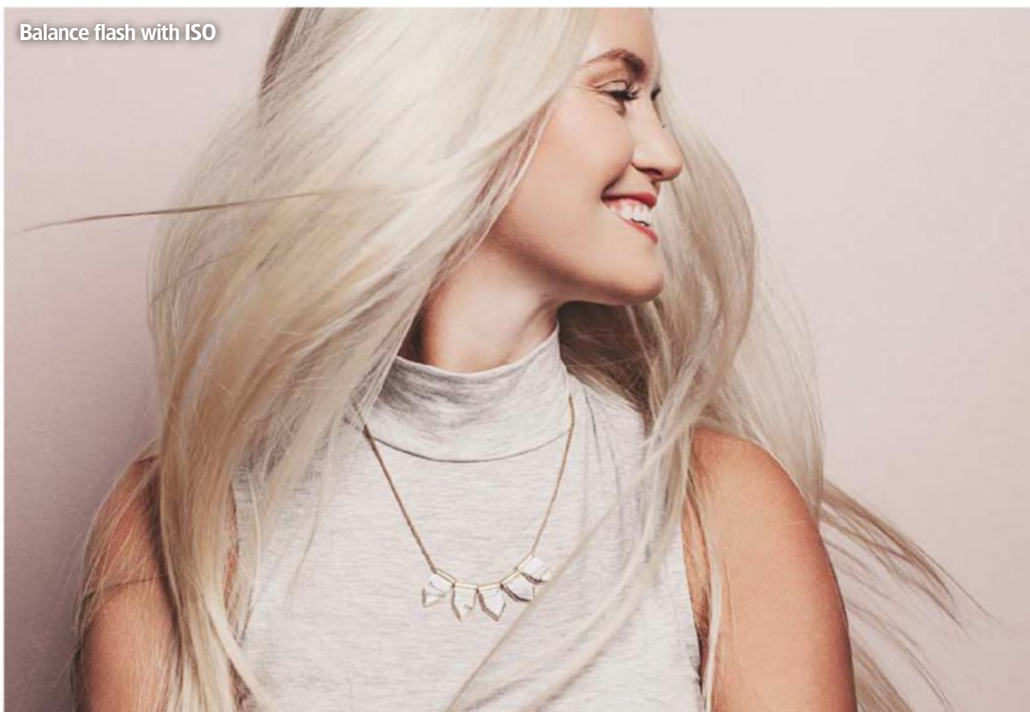
10 Use the AF assist lamp in low light

Some cameras have an AF assist lamp that illuminates when the shutter button is depressed halfway to autofocus. If you're shooting in low light and using AF, make sure the AF assist lamp is turned on if your camera has one, because it will make focusing much quicker and easier.

11 Keep ISO low for flash

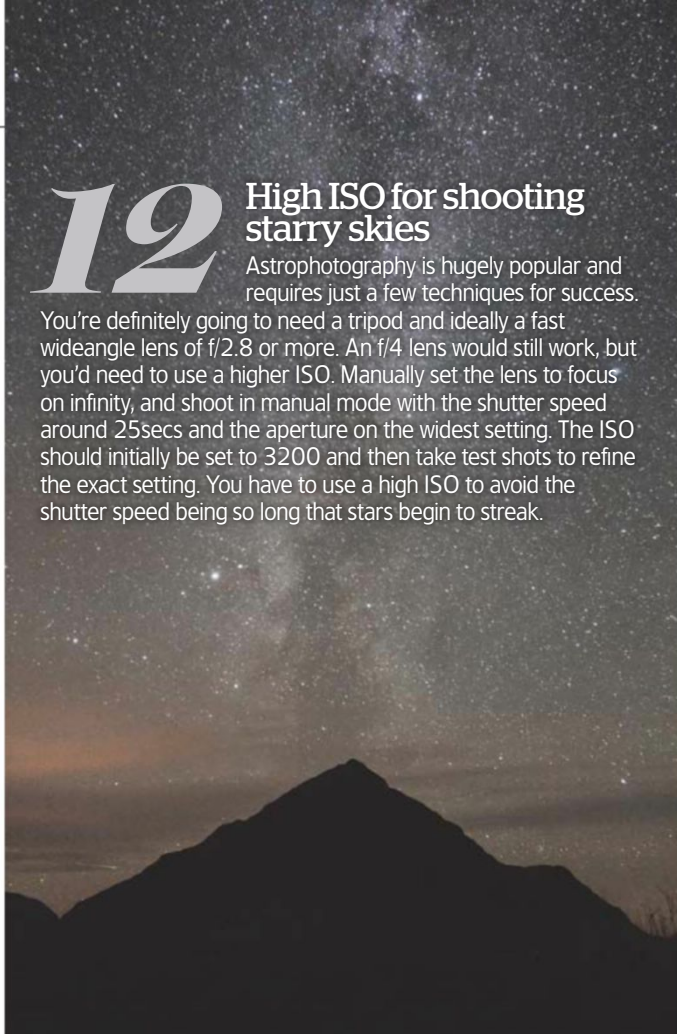
Generally speaking, when shooting with flash it's often best to shoot with the ISO set low, ideally between 100 and 400 to ensure the best image quality. Flashguns adjust power output when set to TTL mode, so when shooting portraits the subject will most often be perfectly lit. If you're shooting in trickier situations where you would like the background to expose correctly, you can force the flash to emit a lower light level that's balanced with ambient light by shooting at a higher ISO such as 800 or 1600.

Balance flash with ISO



12 High ISO for shooting starry skies

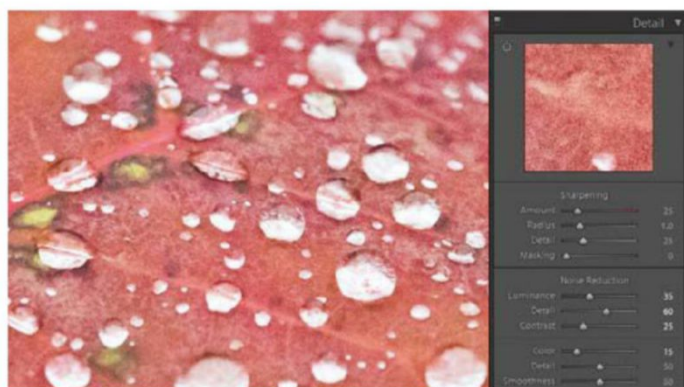
Astrophotography is hugely popular and requires just a few techniques for success. You're definitely going to need a tripod and ideally a fast wideangle lens of f/2.8 or more. An f/4 lens would still work, but you'd need to use a higher ISO. Manually set the lens to focus on infinity, and shoot in manual mode with the shutter speed around 25secs and the aperture on the widest setting. The ISO should initially be set to 3200 and then take test shots to refine the exact setting. You have to use a high ISO to avoid the shutter speed being so long that stars begin to streak.



13 Shoot low-light sport with a high ISO

A combination of low light and high-speed action calls for a high ISO. Not only do you need a high enough ISO for faster shutter speeds to ensure you can handhold the camera without images suffering from camera shake, but one fast enough to freeze fast action. Many sports are played in the evening under floodlights or indoors, which makes an ISO of 3200-12,800 a common requirement to achieve shutter speeds around and in excess of 1/500sec. This high ISO is often combined with a fast telephoto lens with a maximum aperture of f/2.8, and a camera that has excellent high ISO performance.

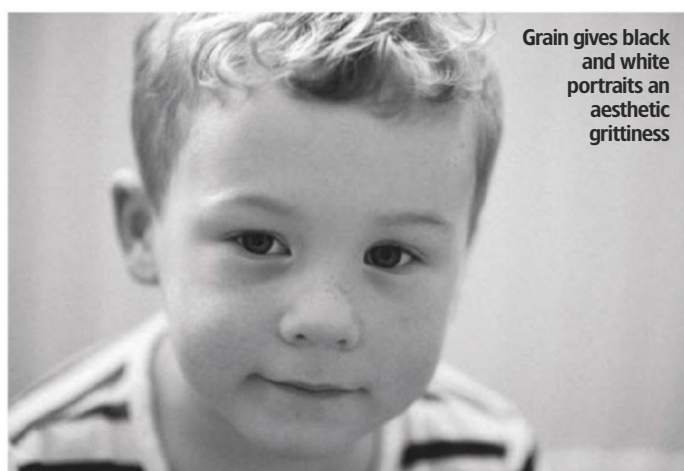
CONTROLLING NOISE



14

Reducing noise in software

When shooting in raw, and at high ISO settings, you'll need to remove or reduce noise manually during post processing. The controls available for noise reduction are exactly the same in Adobe Camera Raw (ACR) and Lightroom, with other raw-processing software offering similar controls. In ACR and Lightroom, the Detail panel has two adjustments for noise reduction – Luminance (light and dark) and Color. Color Noise reduction has the amount set to 25 by default, and even for high ISO images this can be reduced to 15 or 20 to remove coloured specks and flecks. Luminance Noise Reduction is turned off, so you have to apply it only when required. This control is extremely useful for reducing graininess, but if you push it too far image detail begins to look 'waxy'. Keeping Luminance below 40 is often a safe bet.



15

When to use noise creatively

So far we've been concentrating on keeping ISO to a minimum to maintain optimal image quality or to combat exposures in tricky situations, but high ISO can be used creatively to add texture and grittiness to your shots. Documentary photography in particular has a high ISO grainy aesthetic that comes from shooting at high ISO to capture natural light and atmosphere rather than using a flash. This grainy style works best with black & white images and extends to portraits, street photography and more. Sometimes shooting at a high ISO is a necessity, but when it's not you can shoot at a lower setting and add grain in post-processing, which means you have the best of both worlds.



Add noise using the Grain controls in Adobe Camera Raw and Lightroom

16

Mimic noise in Photoshop's Adobe Camera Raw Filter

Adding noise to your images is easier than ever in Photoshop, Adobe Camera Raw and Lightroom thanks to the Grain controls available in the Effects tab. In Photoshop you can use the Camera Raw Filter to open up the full set of ACR controls including Grain. If you do this, copy the Background Layer and Convert for Smart Filters, which means that you can save the image as a TIFF and then access the ACR filter later if you need to make any further adjustments. To add grain there are three sliders: Amount, Size and Roughness, and they're all pretty much self-explanatory and quite effective.



Use software such as Adobe Camera Raw to recover underexposed images

17

Recovering underexposure in raw

There may be times when you don't have a tripod and would prefer to keep ISO lower than, say, 1600. In these situations you're going to end up with an underexposed image where exposure and detail will need to be recovered during post production. If you take this route make sure you don't push the exposure too far because it will introduce noise, and what you're doing here is essentially the same as using expanded ISO. This is counterproductive unless underexposing to save highlight detail at the expense of darker tones, so it's better to raise ISO within the native range than to underexpose and then recover.

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CONTROLLING NOISE



Many lenses feature an image-stabilisation feature

18 **Image stabilisation**
When shooting in low light there are several options available to help keep ISO as low as possible. Sure, it will be higher than normal, but lower than it would otherwise be. The first is image stabilisation, sometimes called vibration reduction (VR), which is a technology found in some lenses or in the camera sensor. It basically counteracts small camera movements, and can allow you to shoot at slower shutter speeds than usual, which also means a lower ISO.



19 **Shooting wide open (f/1.8, for example)**

Fast prime lenses such as a 50mm f/1.8 are an excellent choice for low-light shooting because you can shoot with the aperture wide open to let more light in, which helps to keep ISO lower. Generally, these fast primes don't have image stabilisation – this is more common with zoom lenses – although Tamron produces a number of fast primes that have this feature, resulting in the best of both worlds.



'When shooting in low light there are several options available to help keep ISO low'

Use a tripod to keep ISO low while shooting long exposures

20 **Using a tripod**
When it comes to shooting at the lowest ISO possible in low light, there's no beating a tripod. The advantage is that you can go as low as you like, but this comes at the expense of long exposure where you obviously can't handhold the camera, and moving subjects will be captured as a blur. The thing is, this is often the point because you might be shooting a landscape or cityscape where you want to capture movement, such as the sea or a crowd of people.

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James Paterson

James is as skilled a photo editor as he is a photographer. His work has appeared in countless magazines and books, and in 2014 he was appointed editor of *Practical Photoshop* magazine. His subjects range from portraits to landscapes, architecture and underwater scenes. For James, Photoshop is more than just a work tool. Visit www.patersonphotos.com.

Lightroom tips

Master the Tone Curve

Get to grips with the most powerful tonal tool that Lightroom has to offer with **James Paterson's 20 essential tips**

2 Getting started? Use sliders

Curves isn't the most intuitive tool for beginners, so try the Region curve sliders. These let you alter Highlights, Lights, Darks and Shadows. Along the bottom of the box, three arrow points let you alter the tonal range areas that each slider will affect.

3 Straight or curved?

It might seem slightly odd that the curve line initially isn't curved at all, but a straight diagonal. The straight diagonal represents the image in its current state. At any point where we push the line above its original diagonal position, that part of the tonal range will get lighter. Push it below, and things get darker.

Note how each of the Region curve sliders affects the curve line



4 Set whites and blacks first

Before going to Curves, first use the Basic Panel's Whites and Blacks sliders (Alt-drag each for a view that shows clipped pixels) to ensure a good range of tones. In

effect, the two sliders represent either end of the Tone curve line – the Blacks slider sets the bottom-left point, while the Whites slider sets the top-right point.

1 What is the Curves tool?

Curves is one of the most powerful tonal tools in Adobe software, or in any other image editor. In Lightroom, the Develop Module's Tone Curve Panel offers two Curves controls – the Point Curve or the more beginner-friendly Region sliders. Click the square icon at the bottom right of the Tone Curve Panel to switch between the two.

ALL PICTURES © JAMES PATERSON

5 How many points?

The more advanced Point Curve lets you add control points to the curve line, either to anchor it in place, lift or lower the tones in different parts of the tonal range. You can add up to 14 anchor points, but rarely will you need more than four.

6 Reset the line

You can't drag control points out of the box to remove them. Instead, right-click directly over them and 'Delete Control Point'. To reset all points, right-click and 'Flatten Curve'. Note that this affects only the chosen channel – to reset all channels, double-click on 'Point Curve'.





7 Contrast slider vs Curves

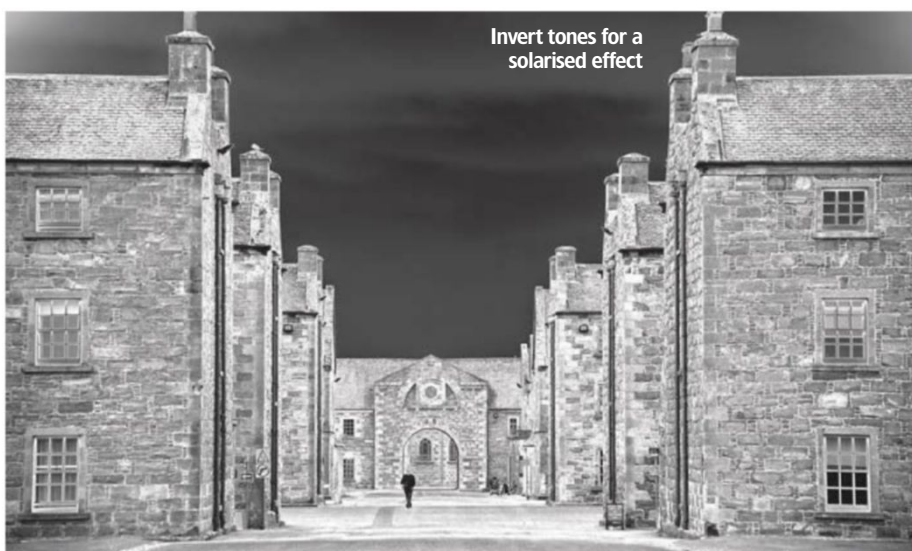
We often use Curves to add punch and contrast, but why not use the simpler Contrast slider instead? Curves gives you more control, as not only can you plot an S-shape for contrast, but you can also set a point for the midtones or make the S top or bottom-heavy to shift the balance between highlights and shadows.

8 The amazing S-curve

To add extra punch, plot a simple S-curve. Drag one control point upwards near the top right of the line, and a second downwards near the bottom left. The more pronounced the S, the greater the contrast and colour saturation. An optional third point in the middle lets you anchor the midtones.



Increase contrast and colour with an S-curve



Invert tones for a solarised effect

9 Solarisation effect

Drag the bottom left point all the way to the top left, and the top right point down to bottom right to invert all the tones for a negative effect. We can also create an authentic solarised effect by inverting just half of the tonal range – simply by plotting a V shape, or an inverted V.

10 Get the retro look

The faded retro look is all the rage at the moment. It's easily done with curves. Simply drag the top right point on the RGB curve line directly downwards by a small amount, then drag the bottom left point slightly upwards. This reduces contrast. Why not complement the effect by experimenting with colour channel shifts too?



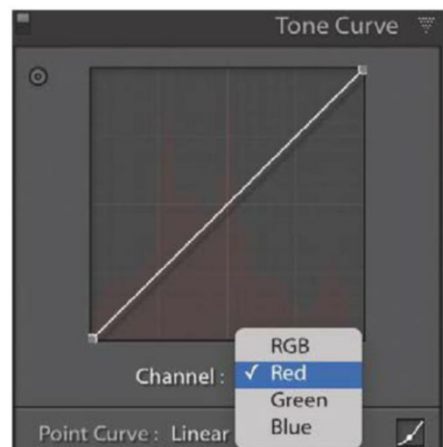
To add contrast to mono conversions, plot an S-shaped curve

11 Punchy blacks & whites

Often when you convert an image to black & white it can look a little flat. A boost in contrast is the answer, and no tool does it better than Curves. Plot an S-shaped curve line, then go on to add more points to control the brightness of the shadows, midtones and highlights.

12 Split tone with Curves

In many ways, the Tone Curve supersedes Lightroom's dedicated Split Toning panel. After converting to monochrome, try dragging the top or bottom points on the Curves colour channels to add subtle shifts to the highlights or shadows. Here we can introduce red shadows and yellow highlights by altering the blue and red curve lines.



13 Control colours

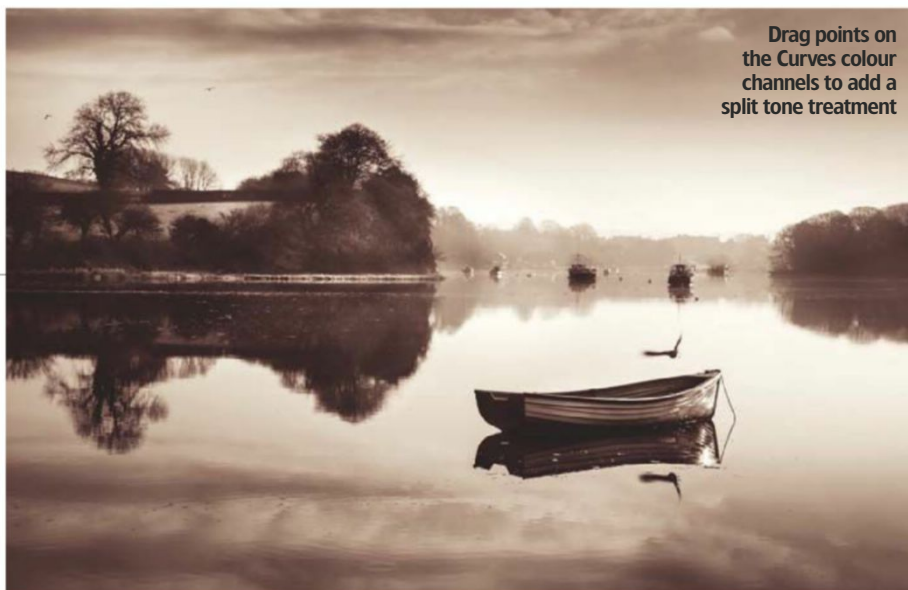
The Channel dropdown lets you target the red, green and blue channels for precise colour changes. Dragging the red curve upwards adds more red, while dragging it down adds cyan – the opposite of red. Similarly, moving the green line down introduces magenta, and dropping the blue line increases yellow.

14 On-image control

Toggle on the target icon at the top left of the Tone Curve panel for on-image control. When you hover over parts of the image, a corresponding control point moves along the curve line. Drag up or down to lift that region of the tonal range, or use the up and down arrow keys (hit Shift for greater increments).

15 Read the histogram

For informed curves editing it's important to know how to read a histogram. Imagine each pixel in your image is given a brightness value on the scale of 0 to 255. Now imagine all those pixels with the same values are stacked on top of one another like a tower, with the darkest stacks on the left and lightest on the right. In effect, this is a histogram.



Drag points on the Curves colour channels to add a split tone treatment

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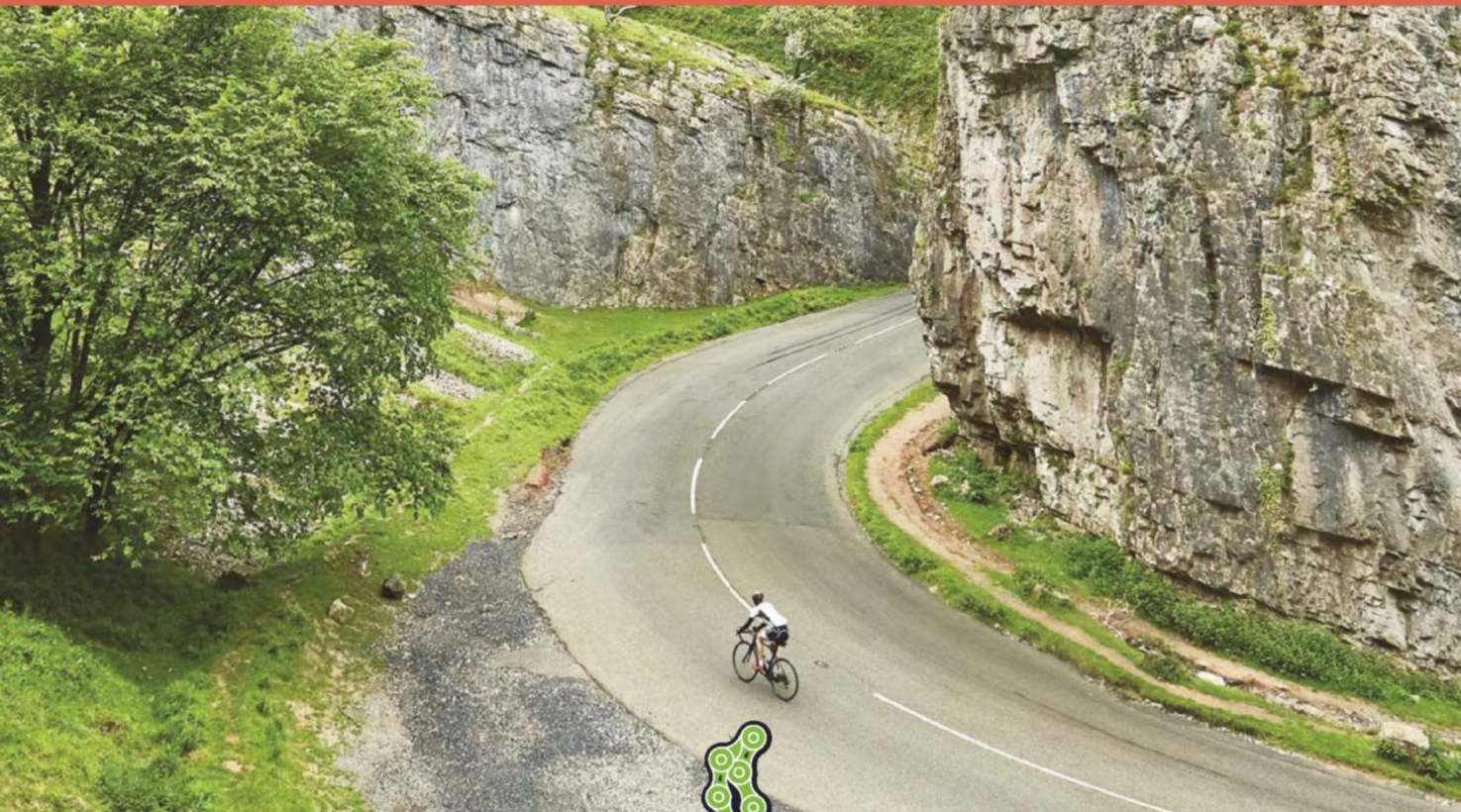
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To balance red in skin tones, drag the red curve channel down to add cyan

16 The blown-out look

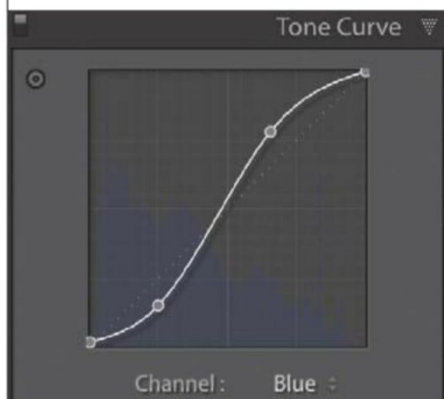
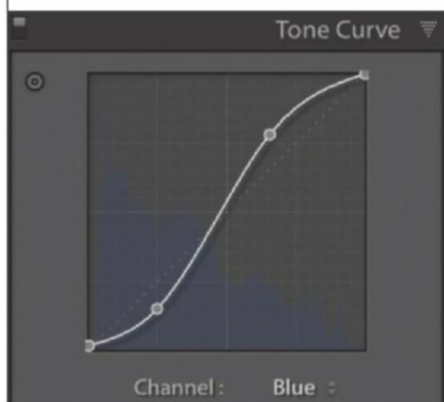
If you like the high-contrast blown-out look you'll be pleased to hear it is really easy to achieve with Curves. First, plot a pronounced S-shaped curve. This vastly increases contrast, but it also pushes colour saturation – especially the red tones we see in skin. To combat this, select the Red Curves channel and then drag down to introduce a touch of cyan.

17 Cross-processed effect

Traditionally in film photography cross-processing a negative in slide-film solution, or vice versa, resulted in some unusual colour shifts. We can replicate this film effect with Curves by plotting an S-shaped curve on the red and blue channels, and a shortened S-shape on the green channel.

18 Tone Curve Presets

It can be tricky to recreate a Tone Curve effect, especially if you have placed multiple control points on different channels. So save your favourite curves as presets. Go to the Preset Panel on the left of the Develop Module and click the plus icon. Hit 'Check None' and then check just the Tone Curve box. Name your preset and hit OK.



Plot an inverted S-shape curve to decrease contrast

19 Channel choices

Of the three colour channels, the blue channel usually seems to offer the most interesting colour shifts – either by pushing your tones towards yellow or blue. The green-magenta curve line is often the least useful, although of course this depends on your image and the effect you're after. It's always worth experimenting with.

20 Inverted S for flat effect

An S-shaped curve line boosts contrast and adds punch, but sometimes you might require the opposite effect. Instead, plot an inverted S shape, thereby lightening the shadow tones to the left side of the graph and darkening the highlights to the right.

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Amateur Photographer of the Year

We reveal the top 30 images uploaded to Photocrowd from Round Five of APOY 2017, **In the Wild** (wildlife)



1st

Round Five **Wildlife**

Josip Miskovic wins a Sigma 150–600mm f/5–6.3 DG OS HSM zoom lens and a Sigma USB dock – an ideal combination for wildlife photography. The lens is compact and light enough for handholding, and is dust and splashproof. Optical performance is excellent, thanks to 1 FLD and 3 SLD glass elements, and the possibility of optical aberrations has been minimised. The Sigma

USB dock connects the lens to a computer to allow firmware (and other) updates. The total prize value is £1,040.



1 Josip Miskovic Italy 50pts

Canon EOS 40D, 18–55mm, 1/20sec at f/3.5, ISO 100

This highly unusual and beautiful image was a big hit with the judges. The horizontal bands of colour and tone frame a decisive moment in the swan's take off perfectly. The striking simplicity of the scene conveys a somewhat foreboding atmosphere that compels you to linger and investigate further. The trail left in the water by the front swan has created a nice diagonal leading the eye into the frame and adding a wonderful sense of movement. The shot was taken at Lake Garda in Lazise (a province in Italy).

2nd



2 Henrik Spranz
Austria 49pts

Canon EOS 5D Mk III, 400mm,
1/2000sec at f/5, ISO 640

European ground squirrels are apparently very shy so Henrik has done a great job to get so close, while at the same time keeping the creatures sharp and the background clutter free. This image would make a great greetings card or poster but it might be worth trimming back the foreground.

3 Heather Allen
USA 48pts

Canon EOS 70D, 17-55mm, 1/100sec
at f/16, ISO 400

On initial inspection this scene looks rather chaotic but the zebra immediately pulls the eye in. The graphic stripes really stand out against the muted brown tones from the surrounding herd. The blur at the top and bottom of the frame also helps to focus our attention on the iconic black and white stripes, and the story unfolds from there.



3rd

4th

APOY
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4 Henrik Spranz
Austria 47pts

Canon EOS 5D Mk III, 400mm,
1/320sec at f/3.5, ISO 1250

The framing of this shot highlights just how small the wild European hamster is. The bokeh is beautiful, leading to a very pleasing colour palette. The depth of field is ideal for highlighting the subject, with great eye contact. A slight boost to the contrast would really make this image pop.

5 Caroline Allison
UK 46pts

Nikon D750, 150-500mm,
1/1000sec at f/8, ISO 1600

If ever there was an animal that encapsulates the folkloric quality of the countryside, it's the hare. While crows, ravens and foxes get the best stories, the brown hare is the one that is able to carry the air of untamable nature, making it king of the British wild. This portrait allows the hare's personality to shine through. The red of the eyes is piercing and the iconic ears are a gorgeous palette of tones.

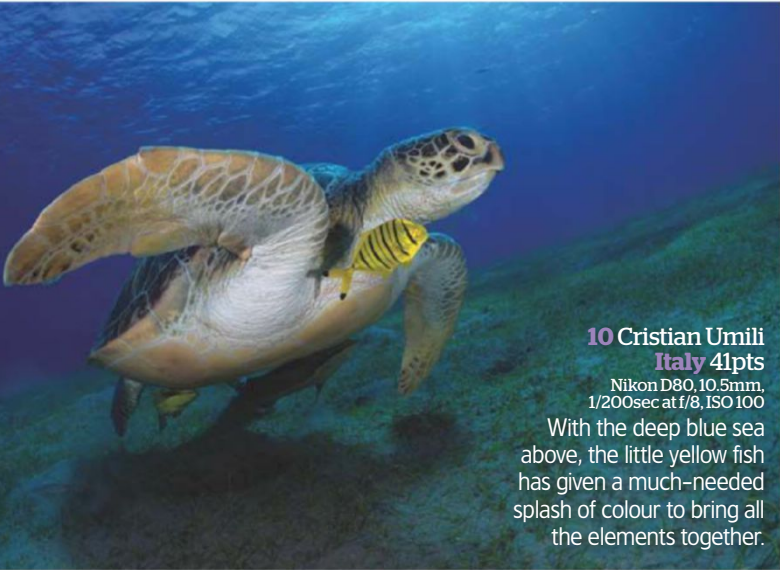
5th





6 Silviu Limbovici Romania 45pts
Canon EOS 70D, 150-600mm, 1/1000sec at f/7.1, ISO 500
This shot has character and mood that would be rare in a human portrait. The compositional balance is perfect.

11 Eric Browett UK 40pts
Nikon D7100, 80-400mm, 1/500sec at f/7.1, ISO 180
The shallow depth of field makes this puffin really stand out. The blue and purple hues make a nice change.



10 Cristian Umili Italy 41pts
Nikon D80, 10.5mm, 1/200sec at f/8, ISO 100
With the deep blue sea above, the little yellow fish has given a much-needed splash of colour to bring all the elements together.



7 George Digalakis Greece 44pts
Nikon D810, 28-300mm, 1/200sec at f/10, ISO 64
The vignette created by the clouds and foreground water looks uncontrived, and the placement of the birds is perfectly judged.





8



9



13 Nick Hurst
UK 38pts

Nikon D5, 70-200mm,
1/5000sec at f/5, ISO 3600

A decisive moment has been skilfully captured here, with the perfect choice of aperture and shutter speed: wide enough to blur the background, but fast enough to capture the action and preserve the bird's reflection.

9 Hymakar Valluri India
42pts

Canon EOS-1D X, 500mm, 1/250sec
at f/13, ISO 100

This shot of a hummingbird feeding shows beautiful symmetry. The colour and detail in the plumage and flower almost defy belief.

8 Iuliana Ojog Germany
43pts

Canon EOS 70D, 18-200mm,
1/200sec at f/8, ISO 100

Often the simplest compositions are the most striking and Iuliana's use of graphic shapes works really well here.

16 Dominic Beaven UK
35pts

Canon EOS 5D Mk III, 105mm,
1/200sec at f/11, ISO 100

I love the detail and vibrancy of this shot, which has great eye contact to give the frog a sense of personality. The colour palette is great too.

12 Marco Tagliarino Italy
39pts

Canon EOS 7D, 70-300mm, 1/640sec
at f/5, ISO 100

The black and white stripes of the zebra are visually simplistic, yet it's in that simplicity that our fascination lies.

14 Sandra Cockayne UK
37pts

Canon EOS 7D, 105mm, 1/40sec at f/7.1,
ISO 400

The leading line of the leaf that runs through this shot, makes a perfect base for the frog.

15 Arthur Grossman USA
36pts

Canon EOS 5DSR, 40mm, 1/250sec at
f/3.2, ISO 5000

The ocean is a wonderfully alien world, as this fantastic image demonstrates.

16





17

21 Anna Jakubus Poland 30pts

Nikon D3100, 18-55mm, 1/1000sec at f/5.6, ISO 800

This vibrant image takes a familiar subject and presents it in an original way. The backlighting and rain creates an atmospheric feeling, while the detail on the ladybird is perfect.



21

25 Erik Schlögl Australia 26pts

Nikon D300S, 10.5mm, 1/200sec at f/9, ISO 200

This is a great example of the kind of nature photography you can achieve underwater. The framing of the turtle is excellent, while the detail and expression makes it interesting to study.



25

27 Dominic Beaven UK 24pts

Canon EOS 5D Mk III, 105mm, 1/200sec at f/14, ISO 100

To capture an image like this displays an amazing amount of patience, waiting for the mouse to be in just the right place. The fact that Dominic managed to shoot it looking directly at the camera has resulted in a striking portrait.



18

17 Adam Cunningham-White UK 34pts

Canon EOS 5D Mk III, 24-105mm, 1/750sec at f/5.6, ISO 400

The minimalistic nature of this shot is appealing. With no distractions in the background, you are free to concentrate on the subject. The flurry of snow creates a great sense of movement too.

18 Prashant Meswani UK 33pts

Canon EOS 7D Mk II, 100-400mm, 1/1000sec at f/5.6, ISO 1600

The owl's determination has been captured extremely well through careful focusing, along with the elegant shape of the wings.



22

26 Joe Saladino USA 25pts

Nikon D7100, 18-140mm, 1/1000sec at f/8, ISO 1600

The dark silhouettes against the vibrant orange sky make this a striking composition. The two birds coming into shot, as well as those on the horizon make it extra special.

22 Martin Smart Canada 29pts

Canon EOS 7D, 500mm, 1/640sec at f/5.6, ISO 640

Not only is this a beautiful image with its simple composition and cool tonal palette, it's one that gives us some small insight into the social behaviour of polar bears.



26



27



19

19 Darrell Merrett UK 32pts

Canon EOS 7D Mk II, 150-600mm, 1/500sec at f/10, ISO 2000

This is a striking portrait with some good background providing context. The detail is fantastic, and the eye contact is superb.

20 Matthew Brown UK 31pts

Nikon D3300, 18-55mm, 1/640sec at f/4.8, ISO 800

Matthew has caught the majesty of this stag well. The moody sky in the background is great, while the colour scheme is complementary.



20

23 Erika Valkovicova Czech Republic 28pts

Canon EOS 5DSR, 100-400mm, 1/1000sec at f/5.6, ISO 400

This almost high-key image highlights the expression of the seal pup. The shallow depth of field works wonderfully.



23

28 Elly Russell UK 23pts

Nikon D810, 150-600mm, 1/2000sec at f/5, ISO 320

This busy scene conveys a sense of belonging, capturing beautiful bird behaviour. The mixture of some birds being in sharp focus, while others display a little movement is great - it makes for a dynamic composition, which is well suited to the wide format Elly has used.



28

29 Henrik Spranz Austria 22pts

Canon EOS 5D Mk III, 400mm, 1/500sec at f/3.2, ISO 800

The contrast of the soft bokeh against the texture of the fox's head caught the judges attention. Timing is everything and here we can see a great expression from the fox baring its teeth as it studies what's behind.

30 Dom Piat UK 21pts

Canon EOS 80D, 200mm, 1/320sec, f/2.8, ISO 100

I love the warm glow in this portrait. The blurred grasses in the foreground add a subtle amount of texture and detail, which helps to frame the deer. Avoiding any background elements within the scene makes the deer stand out and grabs our attention.



29



30

The 2017 leaderboard

The leaderboard takes an interesting turn with the fifth round of APOY. Henrik Spranz scored an impressive 118 points keeping him way ahead with 293 points. Marco Tagliarino scored 39 points and takes second place while Dominic Beaven scores 59 points and is now in fifth place.

1 Henrik Spranz	293pts	6 Heather Allen	97pts
2 Marco Tagliarino	140pts	7 Neil Burnell	76pts
3 Simon Hadleigh-Sparks	122pts	8 Agnieszka Maruszczyk	72pts
4 Elena Paraskeva	116pts	8 Linda Wride	72pts
5 Dominic Beaven	114pts	10 Ata Mohammad Adnan	68pts

To enter and find details of the upcoming rounds of APOY 2017 visit www.amateurphotographer.co.uk/apoy and click Enter Now

Richard Harris

Harry Borden recalls how a photo shoot with the legendary drinker culminated in a pub crawl...

My portrait session with actor Richard Harris nearly ended before it had begun. It was March 2000 and I had been commissioned to photograph him by film magazine *Empire*. At that time, he was living in the Savoy Hotel in central London and I went along with the journalist who going to interview him. We had only been given a half-hour lunchtime slot. However, when we arrived at the hotel suite Harris was initially very difficult, and while he was willing to be interviewed, he refused to be photographed.

Harris, then approaching his 70th birthday, was a stage and screen legend who had twice been nominated for an Oscar. He was equally famous for his riotous, hell-raising lifestyle. He was tall, had a shock of white hair and piercing blue eyes. Even as an old man, he had an incredible presence; he genuinely looked like a leader

of men. He was clearly the alpha male in the room. The journalist and I were buzzing around him like mosquitoes and he was just batting us away. There seemed little chance of him changing his mind and I began to feel a sense of panic.

However, as I sat quietly in the room while the interview progressed, Harris began to relax. He told us disparaging stories about current A-list actors with refreshing honesty, and he became entertaining and genuinely funny. He was warming to us and eventually agreed to be photographed, but not in any formal way and only during the interview.

He was lit by window light and I set up my Hasselblad CM on a tripod with a 120mm lens and shot some informal portraits on a roll of ISO 400 colour film.

The main shot on these pages is the one I liked the most and I still have it in my online portfolio. The depth of field is

‘I don’t remember anything about the second shoot, but I must have arrived smelling of alcohol’

very shallow, but his face is sharp. It’s an upbeat picture, but there are others taken at the same time in which he looks sadder and the lighting is more moody. After the interview he allowed me to shoot some more formal portraits against a portable backdrop I’d brought with me.

Even though he was nearly 70, he had great bone structure and was really handsome and charismatic. It was easy to see how he carried on getting roles, although I’d imagine he could be quite difficult to work with.

Post-shoot drinks

By the time the portrait session was over, we were all getting on famously and he suggested we all go for a drink in one of the Savoy’s bars. After a pint or two there, the afternoon turned into a bit of a pub crawl. We went to another bar in the Savoy, then he took us to one of his favourite pubs on The Strand.

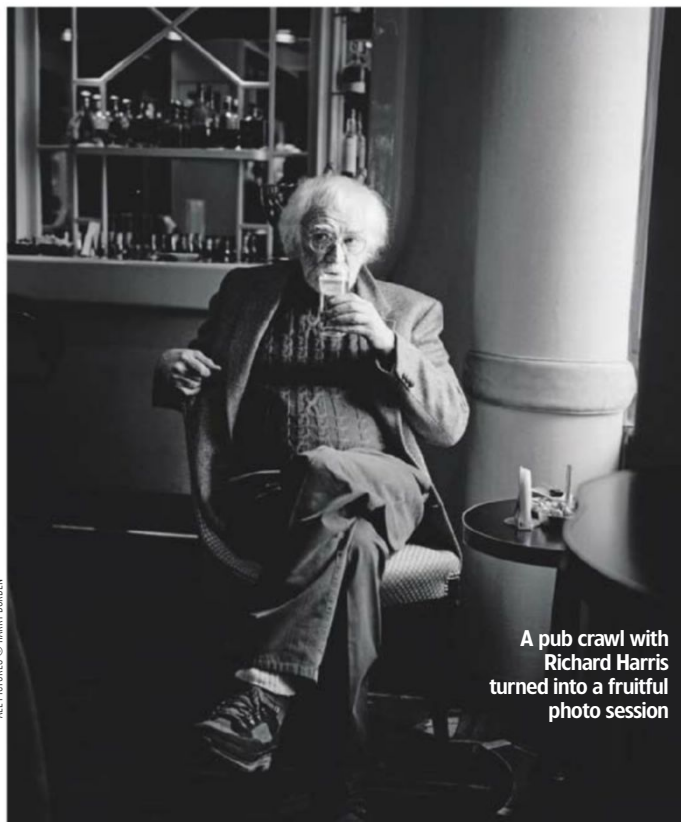
I’m not much of a drinker and I was aware I had another shoot, for *BBC Music*, later that afternoon, but the opportunity to spend time with Richard Harris was too good to miss.

At that time, I had joined the Independent Photographers’ Group and had been influenced by documentary photographers who were part of that group. I’d bought a Leica M6 and was beginning to realise that although it was nice to do formal portraits, often the most interesting pictures were taken before and after a shoot.

I had my Leica with me, and so while we went from bar to bar, I was taking informal, documentary-style shots of

him. The afternoon flew by. Considering we were only promised half an hour, we got a good crack of the whip.

By the time I was due to go to the BBC shoot, I’d had several drinks and no lunch, so my assistant had to drive me. I don’t remember anything at all about that second shoot, but I



A pub crawl with Richard Harris turned into a fruitful photo session



At first, Harris was unwilling to be photographed, but he softened his stance after a while

must have arrived smelling of alcohol and cigarettes as Harris had been smoking. It was the last job I did for *BBC Music* – they probably thought I was a good photographer, but seemed to have a drink problem.

In the two years that followed, Harris went on to become famous to a new

generation of cinema fans for his role as Dumbledore in the first two Harry Potter films. He died in 2002. Although my shoot with him had started badly, it ended up as a great and memorable occasion. He was a wonderful subject and didn't disappoint in any way. **As told to David Clark**

Harry Borden

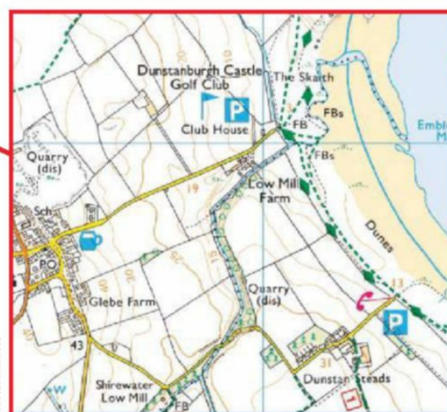


Harry Borden is one of the UK's finest portrait photographers. He has won prizes at the World Press Photo awards (1997 and 1999) and in 2014 he was awarded an Honorary Fellowship by the Royal Photographic Society. The National Portrait Gallery collection holds more than 100 of his images. His book, *Survivor: A Portrait of the Survivors of the Holocaust*, is available now.

LOCATION GUIDE

Dunstanburgh Castle

Jeremy Walker explains how to reach this striking medieval castle on the Northumberland coast



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Long exposure at Dunstanburgh Castle viewed from the south in the afternoon sunshine



Dunstanburgh Castle from broadly the same location as above but this time at dawn

KIT LIST



▲ Lenses

Standard zooms such as the 24-70mm and 70-200mm should suffice for most shots but something a little wider for emphasising boulders in the foreground would be useful as well.

▼ Tripod

A tripod is a must but a lightweight one is preferable, as you may have to walk some distance to your location and you will want to keep your camera bag as light as possible.



▲ Filters

A selection of filters such as neutral density filters and grads are indispensable, especially if you're shooting during the golden hours or want to slow down the exposure for silky seas.

Dunstanburgh Castle is a large ruined castle on the Northumberland coast situated on a rocky headland between the small villages of Embleton and Craster. The castle was built to take advantage of the landscape and sea cliffs, and this has led to it being in a spectacular and prominent location for photographers and artists alike. For the purposes of shooting, the best views are from outside the castle along the coast and on the beaches.

There is no vehicular access but there is public parking at Dunstan Steads, which is north west of the castle, and at Craster, south of the castle. Dunstan Steads is slightly nearer but I have always preferred the walk from Craster as you see more of the castle in profile and it is a far more interesting angle and shape to photograph as the massive gatehouse dominates the view. There is also more opportunity for interesting foreground in the approach from the south, with rocky outcrops and tidal pools for interest. On the Embleton side of the castle is a fantastic boulder-strewn beach with a view of the cliffs and Lilburn Tower but from this angle you do not see much else of the castle ruins.


Whichever direction you approach the castle from, you will be on a public footpath and there is plenty of scope for different angles and views. The southern approach is a gentle slope, while on the north side of the castle there are cliffs reaching to almost 100ft (30m).



Jeremy Walker

Jeremy Walker is an award-winning photographer specialising in high-quality landscape and location photography around the world, for use by advertising, design and corporate clients.
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ALL PICTURES © JEREMY WALKER



Dunstanburgh
Castle at dusk,
surrounded by
a calm, silky sea

Shooting advice

Dunstanburgh Castle is a great 'between seasons' location as there are no trees near the castle. On a grey day with stormy seas it is a dramatic spot, while being on an east-facing coast means there is plenty of opportunity for fiery skies and silhouettes as the sun rises over the North Sea.

The location lends itself to different techniques such as long exposures with the tide washing over the boulders, to freezing the motion of the crashing waves of a North Sea storm. It is also a great location to try some astrophotography as the light pollution levels are relatively low. Time lapse is another option with the castle at the centre of waves, clouds and stars.

Other attractions

If you have time on your hands and enjoy visiting and shooting historic buildings, Northumberland has much to offer. Just six miles from the castle is the hamlet of Preston with a stunning pele tower. Eight miles away is Alnwick Castle, backdrop to many a movie, and 12 miles farther north along the coast is Bamburgh Castle, not to mention Holy Island and Hadrian's Wall.

Food and lodging

There are no refreshment stops, so take your own. If you want a decent meal the Jolly Fisherman pub in Craster has good food and great service. An excellent alternative is the Craster Seafood restaurant. This is a popular coastal destination, so there are plenty of B&Bs and hotels in the area. Try the Dunstanburgh Castle Hotel in Embleton, or the Victoria Hotel, just a stone's throw from Bamburgh Castle.



At a glance









£699.99 with 14-42mm EZ lens

- 16MP Four Thirds sensor
- 2.36-million-dot EVF
- 8.6 fps shooting
- 5-axis in-body stabilisation
- 4K video recording

Olympus OM-D E-M10 Mark III

With a new easy-to-use interface and uprated autofocus, is Olympus's latest **OM-D** the perfect choice for first-time camera buyers? **Andy Westlake** finds out

For and against

-  Attractive retro design that's enjoyable to use
-  Compact, portable body
-  Excellent JPEG image quality with lovely colour rendition
-  In-body image stabilisation works with every lens
-  Fast, accurate autofocus with static subjects
-  Over-simplified in-camera raw conversion
-  Less reliable autofocus with moving subjects
-  Sensor looks dated compared to APS-C competitors

Data file

Sensor	16.1MP Four Thirds CMOS
Output size	4608x3456 pixels
Focal length mag	2x
Lens mount	Micro Four Thirds
Shutter speeds	60sec-1/4000sec; 30sec-1/16000sec electronic
Sensitivity	ISO 100-25,600 (extended)
Exposure modes	PASM, auto, scene, art, AP
Metering	Matrix, centreweighted, spot, highlight spot, shadow spot
Exposure comp	±5 EV in 0.3EV steps
Cont. shooting	8.6fps (4.8fps with AF)
External mic	None
Screen	3in, 1.04-million-dot tilting touchscreen
Viewfinder	2.36-million-dot OLED, 1.23x
AF points	121-point phase detection
Video	4K (3840x2160) 30p; full HD 60p
Memory card	SD, SDHC, SDXC, UHS-II
Power	BLS-50 Li-ion
Battery life	330 shots
Dimensions	121.5 x 83.6 x 49.5mm
Weight	410g with battery and card

Over the past decade, the camera industry has changed dramatically. Casual photographers now overwhelmingly use smartphones rather than compacts, and share their photos instantly online. Yet some budding photographers inevitably find their artistic ambitions outstripping the limitations of their phone cameras, and look to upgrade to a 'proper' camera. So the challenge facing the traditional camera manufacturers is how best to appeal to these potential customers, who are used to touchscreen-driven operation and always-on connectivity.

It's into this market that Olympus has introduced its latest mirrorless model, the OM-D E-M10 Mark III. On the surface, it looks like a minor update to the two-year-old OM-D E-M10 Mark II, with essentially the same body design and feature set.

Olympus's Art Filters can give some interesting results: this is the Dynamic Tone II setting
Olympus 40-150mm
f/4-5.6 at 82mm, 1/320sec
at f/7.1, ISO 200



It gains an updated 121-point AF system and 4K video recording, thanks to Olympus's latest TruePic VIII processor, but that's pretty much it. More interestingly, though, Olympus has radically overhauled the camera's interface and firmware in a bid to appeal to smartphone upgraders. Incidentally, the Mark II will be remaining in Olympus's line-up for now.

The OM-D E-M10 Mark III is available in black or silver for £699.99 with the slimline 14-42mm f/3.5-5.6 EZ electronic zoom lens. Opting for the larger mechanical-zoom 14-42mm f/3.5-5.6 II R will save you £50, and the camera is also available body-only for £629.99.

Features

Olympus has based the camera around a 16-million-pixel Four Thirds sensor similar to those used



in the previous two E-M10 bodies. Its sensitivity range runs from ISO 200–25,600, with an extended low setting equivalent to ISO 100. The continuous-shooting rate of 8.6fps drops to 4.8fps when you need focus and exposure to be adjusted between shots. Using a high-speed UHS-II card, the camera will keep shooting JPEGs until you run out of battery or card space, or record 22 raw files before it slows down. Even with a standard UHS-I Class 10 SD card, it shot a burst of 10 raw frames at full speed, or more than 30 JPEGs.

One crucial feature is Olympus's five-axis image stabilisation, which works with every lens you can mount on the camera (although you have to programme in the focal length manually with non-electronic lenses). The system is extremely effective at reducing blur from handshake when

shooting still images with long shutter speeds, and Olympus's claim of up to four stops of stabilisation is perfectly realistic.

As expected, the camera has built-in Wi-Fi for connecting to a smartphone, using Olympus Image Share for Android and iOS. This well-designed app makes it easy to copy your favourite shots to your phone for sharing on social media: simply start up Wi-Fi by tapping a small touch button on the top-left of the screen and fire up the app. It also enables full remote control of your camera from your phone, complete with a live-view display. The app can even use your phone's GPS to record a track of your location, then use this data to geotag your photos.

In perhaps its biggest update, the E-M10 Mark III gains the ability to record video at 4K resolution (3840x2160) and 25fps, and it's

possible to extract 8MP stills from the resulting footage during playback. Alternatively, you can shoot in full HD (1920x1080) resolution at up to 50fps, with a variety of in-camera effects. There's also a high-speed (slow motion) mode at 120fps and HD (1280x720) resolution. However, there's no option to attach an external microphone.

Outside of this core set, the E-M10 Mark III has a healthy array of additional features that should keep more creative and ambitious users happy – and they're far easier to access than before.

Body and design

Olympus has essentially re-used the existing body design of the E-M10 Mark II, with all the same buttons and dials in all the same places. However, many of them have been re-purposed, with the

aim of making the camera easier for beginners to use. As a result, the newcomer operates somewhat differently to its predecessor.

Some things haven't changed, though. The masterful retro design is reminiscent of Olympus's 1970s film SLRs, and a careful choice of materials makes it look and feel more expensive than it is. You might not get the weather-sealed magnesium-alloy construction of its more expensive E-M5 Mark II sibling, but the camera still feels sturdy. An enlarged grip gives a secure hold, aided by a prominent rear thumb pad, and the control dials click precisely. Compared to similarly priced DSLRs, it's simply a more tactile and desirable object. If you buy it with the retractable 14–42mm EZ zoom, it's also slimmer and easier to carry.

Two electronic dials on the top-plate are used to change



High ISO image quality is perfectly respectable, with good colour retention
Tamron 14-150mm f/3.5-5.8 at 35mm,
1/40sec at f/4.7, ISO 6400



➤ exposure settings, and are perfectly placed for operation by your forefinger and thumb. The exposure-mode dial alongside them is raised to make it easy to operate, and provides a full array of modes from full auto for novices to PASM modes for enthusiasts. Its SCN position gives access to a large range of subject-based scene modes, but these are now organised into six categories using a new touchscreen-based interface. Olympus's signature art filters are also on board, offering highly stylised image processing.

Many of the camera's buttons have changed functions, and in a marked change of tack from Olympus, only two are customisable. So while the D-pad was previously used to move the focus point directly, you now have to press the left key first; the other keys now give direct access to ISO, flash and drive modes.

You can use the touchscreen to move the focus point instead, which works even with your eye to the viewfinder. This can mean it's all too easy to reset the focus point by

inadvertently pressing the screen with your nose. However, Olympus has come up with a fix: double-tapping the screen turns the touchpad AF function on and off. It's a clever idea, and works well. Combined with the EVF's generous clearance from the screen, this makes the E-M10 Mark III the first camera on which I've really been happy to use the touchscreen for focus-area selection.

One key new interface feature is that the button beside the power switch – previously Fn3 – is now used to call up an on-screen menu with options tailored to each mode. For example, in the art position it lets you scroll through all the available filters, with a live preview of how your shot could turn out; in movie mode it selects between recording resolutions; and in the PASM modes it calls up the onscreen Super Control Panel that gives quick access to a large array of shooting settings. This brings a sensible coherence to the camera's operation.

The only buttons that are still customisable are both on the left

side. The thumb-operated Fn1 button engages autoexposure or autofocus lock, and I suspect most users will keep it this way. Meanwhile, the Fn2 button beside the shutter release is set to engage the 2x digital teleconverter. Smartphone users are very familiar with such an idea, and the 4MP effective resolution is more than adequate for social-media use. Personally, I'd set it to operate something more useful, such as focus peaking or magnification. Another option is to use it to toggle the touchscreen on and off.

In a very welcome move, Olympus has also finally stripped back its notoriously complicated menus. The firm has done a really good job of trimming things down to the essentials: I was able to tweak the camera's set-up to my personal taste, without finding any key options had gone missing. Some of the more advanced features have inevitably been removed as part of this process: the built-in flash can no longer wirelessly control off-camera units, and you can't save 'MySet' custom set-ups. But you still get broadly the same feature set and customisation as you'll find on mid-range DSLRs.

One area where I think Olympus has oversimplified, though, is with

in-camera raw conversion. On its other models you can adjust settings such as colour mode and white balance for each individual image, and preview the results before conversion, which is great for tweaking shots before sharing them using Wi-Fi. On the E-M10 III, though, Olympus has reverted to its bad old ways, as you have to

The compact kit zoom isn't especially versatile, but can still give good results
Olympus 14-42mm f/3.5-5.6 EZ at
27mm, 1/1000sec at f/6.3, ISO 200



'In a welcome move, Olympus has stripped back its notoriously complicated menus, trimming things down to the essentials'

make the changes to the camera's current shooting settings to apply them to an in-camera raw conversion. This is clunky and is liable to leave you with the camera incorrectly set up the next time you start shooting. It feels like unnecessary dumbing-down.

Viewfinder and screen

Both the viewfinder and screen are similar to those on the E-M10 Mark II. Based around a 2.36-million-dot panel, the viewfinder offers a decent 0.62x equivalent magnification with 100% coverage of the lens's view, meaning it's both larger and more accurate than the optical viewfinders in similarly priced DSLRs like the Nikon D5600. It also accurately reflects the image you'll get in terms of colour and brightness, which makes it much easier to adjust your settings to get your pictures to look how you want. Likewise, it can display a whole host of useful additional information, including a choice of gridlines, electronic levels, exposure warnings and so on.

On the camera's back you'll find a touchscreen that tilts 90° up and 45° down, and which offers many of the same operational advantages as the EVF. A sensor beside the viewfinder allows the camera to switch automatically between the two, but is disabled when the screen is tilted so it won't interfere with waist-level shooting. Crucially, the camera works exactly the same regardless of which

viewing method you're using, unlike most DSLRs, which usually focus noticeably slower when you're using the screen. However, this fully electronic viewing does come at the expense of battery life.

Autofocus

While the 121-point autofocus system is adapted from that on the pro-level OM-D E-M1 Mark II, it relies on contrast-detection only, which means it doesn't have the same remarkable high-speed focus tracking. The focus area covers practically the entire frame, and you can either select an individual point or use a group of nine. Face detection is also available, with the option to focus specifically on your subject's eyes.

With subjects that aren't moving much, the E-M10 III's autofocus is superb. It's fast and accurate, regardless of where in the frame your subject is placed, and it will provide a near-100% hit rate, provided you make sure you place the focus point over an area with sufficient detail. When you're photographing people, the camera's ability to identify and focus specifically on their nearer eye is a huge advantage, too.

Once you try to shoot subjects moving towards or away from you, though, the camera begins to struggle. Olympus's reliance on contrast detection places the E-M10 Mark III at a disadvantage here, as the AF system and lens drive have to work much

Focal points

Despite its nostalgic design, the OM-D E-M10 Mark III is packed full of up-to-date features

Shortcut button

The button beside the power switch now brings up a touch-sensitive function menu, with options that depend on the current shooting mode.

AP mode

A new position on the mode dial gives access to a range of creative 'Advanced Photography' functions that were previously buried in the menus.

Enlarged grip

A larger resculpted front-grip moulding and more prominent thumb rest with textured, rubberised coatings give a surprisingly secure hold.



Pop-up flash

A small flash unit is hidden in the camera's 'pentaprism' housing. Unlike on other OM-D models, it can't control external flashes wirelessly.

Micro USB

The proprietary port found on previous Olympus cameras has given way to a standard Micro USB connector, alongside a mini HDMI output hidden under a flap on the handgrip.



Power

The BLS-50 battery is shared with previous E-M10 generations, and charges externally with no option to top-up via USB.



Testbench CAMERA TEST

Pictures from the E-M10 III show Olympus's signature attractive colour rendition
Olympus 14-24mm EZ at 16mm,
1/5000sec at f/10, ISO 200,
Keystone Compensation enabled



AP mode

PERHAPS the E-M10 III's best new idea is the AP (Advanced Photography) mode on the top-plate dial. This takes a whole bunch of existing features that Olympus has previously hidden away in its labyrinthine menu system, and groups them on to a dedicated position on the mode dial. Pressing the camera's shortcut button brings up a nicely designed touch menu to select between them, with a brief description and illustration of

what each does. Here, you'll find some common functions such as double-exposure, high-dynamic-range shooting, silent mode and autoexposure bracketing. However, some are unique to Olympus, including Keystone Correction for fixing converging verticals, and Live Time and Live Composite modes for getting perfect long-exposure shots at night. It's a great way of making these creative options much more accessible to users.



harder to maintain focus. You can actually see this in the viewfinder during continuous shooting: the lens wobbles the focus group madly in an attempt to keep the subject sharp. This inevitably doesn't work as well as the phase-detection systems favoured by most of its competitors.

Olympus doesn't do itself any favours here by allowing users to combine continuous AF with high-speed shooting, which looks completely sensible for this kind of scenario but simply doesn't work (as focus is fixed at this speed). However, if you set the camera to low-speed continuous shooting, using a group of nine AF points or C-AF tracking, it actually focuses pretty well, especially with Olympus's top-end Pro zooms. But with the less expensive, smaller-aperture zooms that the camera is far more likely to be used with, I found it gave up focusing sooner than I'd expect if I were using a DSLR. So if you're planning on shooting sports or wildlife frequently, the E-M10 III won't be your best option.

Performance

With Olympus's latest TruePic VIII processor onboard, the E-M10 Mark III is a very snappy performer. It starts up very quickly, although the 14-42mm EZ zoom takes a

moment to extend, and responds instantly to control inputs. The touchscreen is just as responsive as the buttons and dials, and file write speeds are snappy too, especially with UHS-II cards.

Metering is on the whole pretty good, and the full-time electronic viewing makes it trivial to override the camera's judgement if you want an image to turn out darker or lighter. So while spotmetering is available for more advanced users, including the highlight and shadow modes that are designed to prevent detail being lost in crucial areas of the scene, I never really found a need to use it.

In terms of imaging characteristics, the E-M10 III is stereotypically Olympus. It gives consistently excellent JPEG output, with well-judged auto white balance that's biased towards the warm side, and colours that are saturated and attractive without being overblown. High ISO noise reduction seems to be slightly improved compared to its predecessor, presumably thanks to the TruePic VIII processor. It still emphasises noise reduction over fine detail, but you'll only notice this if you examine your shots closely onscreen. If it bothers you, the solution is to turn down the noise filter setting in the menu.



Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

Our cameras and lenses are tested using the industry-standard Image Engineering IQ-Analyser software. Visit www.image-engineering.de for more details



The 16MP Four Thirds sensor in the E-M10 III has changed little over the five years since it first appeared in the original OM-D E-M5, and technically it's now clearly surpassed by the 24MP APS-C sensors found in most competitors. It still delivers easily enough resolution to make a detailed A3 print, though, and delivers attractive results at sensitivities up to ISO 3200 at least. It also provides useful scope for digging extra detail out of the shadows at low ISOs, if not quite as much as you'd get from its APS-C-sensored rivals.

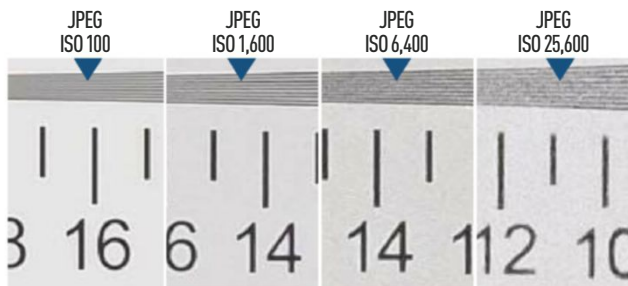
Resolution

With no resolution-sapping optical low-pass filter, the E-M10 Mark III pulls about as much resolution from its 16-million-pixel sensor as it theoretically could. Its in-camera JPEG processing also does an excellent job of suppressing any potential imaging artefacts, so there's

no false-colour moiré or maze-like aliasing. At ISO 100 we see around 3200l/ph before the lines blur, with this value falling progressively as sensitivity is increased. But even at ISO 6,400 the camera still resolves 270 l/ph, before dropping to about 2200l/ph at ISO 25,600.



Below we show details from our resolution chart test pattern (right). Multiply the number beneath the lines by 200 to give the resolution in lines per picture height.



Noise



The crops shown below are taken from the area outlined above in red

At low ISO settings, the E-M10 Mark III gives good image quality, with attractive colours, minimal noise and plenty of detail. Its JPEG processing does have a tendency to blur the lowest-contrast detail, but you'll only see this if you look closely at your files onscreen. Image quality holds together well up to ISO 1600; there's visibly more noise and noise-reduction in the JPEGs, but its main impact is in shadow areas. It's only at ISO 3200 that noise starts to seriously degrade the image, although colours remain strong. Beyond this, image quality deteriorates noticeably: ISO 6400 is still perfectly usable for social media, as is ISO 12,800 at a pinch, but I'd avoid ISO 25,600.

JPEG ISO 100



JPEG ISO 1,600



JPEG ISO 3,200



JPEG ISO 6,400



JPEG ISO 12,800



JPEG ISO 25,600



Verdict



WITH the OM-D E-M10 Mark III, Olympus has made a fine little camera that's more interesting than it might at first appear. It may not look radically different to its predecessor, but the 121-point AF system offers finer control, while 4K video recording gives much more detailed footage than full HD – even if you're only viewing on a HD display. Most importantly, the overhaul of its interface makes the camera much more easy to use.

At this price point, the E-M10 III's main competitors are entry-level DSLRs such as the Nikon D5600 and Canon EOS 200D, or mirrorless models like the Panasonic Lumix DMC-GX80 or the ageing but still capable Sony Alpha 6000. If you choose to rate these cameras based on their raw image quality, then the larger-sensored rivals undeniably have the edge in terms of resolution and high ISO noise. The Nikon D5600 and Sony Alpha 6000 in particular will also do a better job of keeping track of focus on moving subjects.

However, to judge the camera primarily on these factors would be a huge mistake. It has considerable charms all of its own: a compact and easy-to-use design, superb viewfinder and class-leading image stabilisation. Crucially, it gives lovely JPEG images straight out of the camera that are consistently more attractive than those from its main competitors. If you're planning on building up a system, Olympus also makes a wide range of relatively affordable, lightweight lenses, and you can use Panasonic lenses, too.

The upshot is that the Olympus OM-D E-M10 Mark III looks like a great choice as a first 'proper' camera for smartphone photography enthusiasts. But it should also be a capable second body for owners of higher-end OM-D models – although it may not offer that much advantage over the Mark II. It may not be technically the best camera at this price point, but it looks great, takes lovely pictures and is a joy to use – and that's not a bad combination at all.

FEATURES	9/10
BUILD & HANDLING	8/10
METERING	8/10
AUTOFOCUS	8/10
AWB & COLOUR	9/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	8/10

Top compacts

Audley Jarvis looks at some of the best compact cameras on the market today and explains what to look for in each category

Controls

Most of today's compacts offer full manual control in addition to semi-automatic and fully automatic shooting modes.

Viewfinder

Opting for a compact with a viewfinder gives you another option when high-contrast conditions make it hard to view the screen.

Build quality

All the compacts in this round-up are well built, but if you're looking to go off limits, opting for a waterproof compact is your best bet.

Size

Not every type of compact camera will fit in your trouser pocket, but most premium compacts are designed to fit a jacket pocket.

Lens

A key characteristic of any compact is its lens. While some are of the fixed-focal-length variety, others allow you to zoom in incredibly closely at up to 600mm.



Data file

	Olympus Tough TG-5	Fujifilm X100F	Sony Cyber-shot DSC-RX10 III	Panasonic Lumix DMC-FZ2000	Panasonic Lumix DMC-TZ100	Canon PowerShot G7 X Mark II	Sony Cyber-shot DSC-RX100 V	Leica Q (Typ 116)
Price	£399	£1,249	£1,399	£999	£528	£539	£899	£3,375
Sensor	12MP, 1/2.3in BSI CMOS	24.2MP APS-C X-Trans CMOS	20.1MP, 1in Exmor RS CMOS	20.1MP, 1in High Sensitivity MOS	20.1MP 1in Live MOS	20.1MP, 1in BSI-CMOS	20.1MP 1in Exmor RS	24.2MP Full-frame CMOS
Lens	25-100mm equivalent f/2-4.9	35mm equivalent f/2	24-600mm equivalent f/2.4-4	24-480mm equivalent f/2.8-4	25-250mm equivalent f/2.8-5.9	24-100mm equivalent f/1.8-2.8	24-70mm equivalent f/1.8-2.8	28mm f/1.7



Waterproof compact

Olympus Tough TG-5

● Price £399

ANNOUNCED earlier this year, the TG-5 is the latest in a long line of rugged compacts from Olympus that are built to withstand the kind of environments that would all but destroy regular cameras. As such, the TG-5 is waterproof to a depth of 15m, shockproof to drops of up to 2.1m, crushproof to a weight of 100kg and freezeproof down to -15°C. For those who want to use the camera at even greater depths, Olympus offers an optional PT-058 housing unit (£279) that increases the camera's waterproof rating to 45m.

Underneath its tank-like body, the TG-5 is built around a 1/2.3in back-illuminated CMOS sensor that produces 12MP of effective resolution. While this represents a drop in resolution from the 16MP TG-4 that preceded it, the trade-off, according to Olympus, is better low-light performance and enhanced dynamic range – both of which will appeal to diving enthusiasts shooting in less than optimal light.

The sensor is paired with the same TruePic VIII image processor that's found inside the flagship OM-D E-M1 II to offer a native sensitivity range of ISO 100-12,800. In addition to its fully automatic exposure modes, the TG-5 also offers full manual control along with raw support. The TG-5 is the first Olympus Tough model to support 4K movie recording at 30fps, along with 120fps high-speed capture at 1080p full HD. On the front, the TG-5 is fitted with the same 4x optical zoom as its predecessor, but does benefit from the addition of anti-fog dual-pane glass to prevent the lens misting when the camera is subjected to extreme temperature shifts.



Key features

- Price £399
- 12MP, 1/2.3in BSI CMOS sensor
- 4x optical zoom (25-100mm equivalent), f/2-4.9
- ISO 100-12,800
- Waterproof to 15m
- 4K movie recording



Fixed-focal-length compact

Fujifilm X100F

● Price £1,249

THE X100F is the fourth and latest model in Fujifilm's line of highly regarded fixed-focal-length premium compacts, succeeding 2014's X100T model with a generous range of enhancements. This includes the same 24.2MP APS-C X-Trans CMOS sensor and X-Processor Pro image processor employed by the company's flagship X-Pro2 and X-T2 models. Needless to say, image quality from the X100F is exceptional. Compared to the 16.3MP sensor employed by its predecessor, the X100F's 24.2MP version offers significantly more resolution. Sensitivity, meanwhile, ranges from ISO 100 to 12,800 with extended settings up to ISO 51,200.

As with previous X100 models, the X100F has the same innovative hybrid viewfinder that can be set to provide either an optical view overlaid with framing guides, or a 2.36-million-dot electronic viewfinder with 100% coverage. While the fixed 35mm equivalent f/2 lens is a desirable feature for many users, others may be slightly put off by it. To this end, Fujifilm offers a couple of optional lens converters in the shape of the TCL-X100 II and WCL-X100 II. Once attached, these convert the X100F's focal length to 50mm and 28mm respectively. Better still, the camera knows when they have been attached, automatically correcting any optical aberrations such as fringing in-camera.

In terms of design and handling, the X100F shares the same retro-rangefinder design as its predecessors, with the trademark knurled dials on the top plate giving the same tactile user experience that is a hallmark of so many Fujifilm X-series cameras.



Key features

- Price £1,249
- 24.2MP APS-C X-Trans CMOS sensor
- Fujifilm X-Processor Pro image processor
- Fixed 23mm f/2 lens
- Hybrid optical/electronic viewfinder
- ISO 100-25,600 (expandable to ISO 51,200)



Bridge compact

Sony Cyber-shot DSC-RX10 III

● Price £1,399

SONY has produced some excellent bridge cameras in the past few years, with the RX10 III being an excellent example, sitting just above the older RX10 II (£999). The main difference between the two is that the RX10 II's 8.3x optical zoom provides the 35mm equivalent of 24-200mm, whereas the RX10 III is equipped with a 25x optical zoom that provides 24-600mm. And while the RX10 II's zoom is able to maintain a fast f/2.8 maximum aperture throughout its range, the RX10 III is slightly faster wide open at f/2.4, but drops incrementally to f/4 by around 100mm. For a bridge camera with such a huge focal range, that's still pretty impressive. Sony's SteadyShot image-stabilisation technology is also on hand, providing up to 4.5 stops of shutter speed compensation.

The RX10 III is built around a 20.1MP backside-illuminated Exmor RS CMOS sensor that employs Sony's proprietary stacked-circuit design for enhanced data throughput. This is combined with Sony's powerful Bionz X processor and together they enable the RX10 III to process huge amounts of data at class-leading speeds. This results in a maximum burst speed of 14fps.

While the RX10 III packs in a lot of features, it's by no means a small camera. Indeed, in terms of size, it's comparable to a mid-range DSLR. If you're looking for something you can slip inside a coat pocket, you're better off with a travel compact. If size isn't an issue, though, and you're specifically after a camera with a monstrously powerful zoom, then the RX10 III is about as good as it gets.



Key features

- Price £1,399
- 1in, 20.1MP Exmor RS CMOS sensor
- 25x optical zoom (equivalent to 24-600mm)
- ISO 100-12,800 (expandable to ISO 64-25,600)
- 2.36-million-dot EVF
- 3in, 1.23-million-dot tiltable LCD



Bridge compact

Panasonic Lumix DMC-FZ2000

● Price £999

THE FZ2000 is Panasonic's flagship bridge camera and comes with a generous range of features that should appeal to stills and video enthusiasts alike. Built around a 20.1MP, 1in CMOS sensor and Panasonic's own Venus image processor, the FZ2000 offers full manual control and raw capture alongside a host of automatic shooting modes. Native sensitivity ranges from ISO 100 to 12,800 with extended settings of ISO 80 and ISO 25,600 also available. Maximum shutter speed extends to 1/4000sec via the mechanical shutter and 1/16,000sec via the camera's electronic shutter.

In terms of video, the FZ2000 is able to record cinema 4K (4096 x 2160) footage at 24fps as well as QFHD 4K (3840 x 2160) at up to 30fps. In addition, the camera also sports regular 1080p full HD and 720p HD capture alongside some high-speed options for slow-motion playback. In terms of useful features, Panasonic's innovative 4K Photo mode is present, which allows you to shoot at up to 30fps and then select the perfect frame via the playback menu.

The Leica DC Vario-Elmarit zoom offers a maximum aperture of f/2.8 at 24mm, although this does drop to f/4 by 80mm. Five-axis image stabilisation is also present. On the back is a large, bright EVF, which at 2.36 million dots is impressively detailed. Below this sits a 3in/1.04-million-dot LCD touchscreen display of the vari-angle design. Overall, the FZ2000 is a very well featured camera that's well worth considering if you don't require the extreme telephoto lengths that some bridge cameras offer.



Key features

- Price £999
- 1in, 20.1MP High Sensitivity MOS sensor
- 20x optical zoom (equivalent to 24-480mm)
- 2.36-million-dot OLED EVF
- 3in/1.04-million-dot vari-angle touchscreen
- 4K video and 4K Photo



Pocket travel compact

Panasonic Lumix DMC-TZ100

● Price £528

THE LUMIX TZ100 is Panasonic's top-of-the-range travel compact and is built around a 1in, 20.1MP sensor and a Venus Engine image processor. This enables the TZ100 to offer a native sensitivity range of ISO 125 to 12,800, bookended by expanded settings of ISO 80 and ISO 25,600. Video enthusiasts will be pleased to note that 4K video capture is also supported, alongside a range of 1080p full HD and 720p HD options.

In addition to its fully automated point-and-shoot modes, the TZ100 also offers the full range of PASM modes plus raw. There's also a useful one-touch Panoramic mode plus a generous range of digital filter effects to play around with. Elsewhere, other notable shooting features include Panasonic's 4K Photo Mode and a Post Focus mode that allows you to select the point of focus after taking a shot.

The TZ100 is equipped with a 1.16-million-dot EVF, below which sits a fixed 3in/1.04-million-dot LCD that provides touchscreen control over the camera. Optically, the TZ100 has a Leica Vario-Elmarit zoom lens that provides the 35mm equivalent of 25-250mm. This has a fast f/2.8 maximum aperture at 25mm, but it drops off quickly, falling to f/4.1 by 50mm and f/5.9 by around 150mm. Panasonic's excellent OIS image-stabilisation technology is also present, and does a good job of keeping images sharp at slower shutter speeds and extended focal lengths. Image quality from the 1in sensor is generally very good, especially at lower sensitivities. Overall, the TZ100 is a very versatile camera that would make an ideal holiday



Key features

- Price £528
- 1in, 20.1MP Live MOS sensor
- 10x optical zoom (25-250mm equivalent)
- 1.16-million-dot EVF
- 3in/1.04-million-dot touchscreen LCD
- 4K video



Premium compact

Canon PowerShot G7 X Mark II

● Price £539

THERE are currently five models in Canon's G-series premium compact range, with the G7 X II sitting just above the entry-level G9 X II. The main difference between the two is that the G7 X II is slightly larger, and has a more powerful zoom and a tiltable screen. Neither model comes with a viewfinder – for that you'll need to upgrade to the G5 X for an additional £70. As we'd expect of a G-series compact, the G7 X II is an extremely competent camera that provides all the tools required by enthusiast photographers looking for a camera they can carry with them at all times.

The G7 X II is equipped with a 1in back-illuminated sensor that provides 20.1MP of effective resolution, and this is paired with Canon's latest DIGIC 7 image processor to provide a native sensitivity range of ISO 125 to 12,800, along with a maximum burst speed of 8fps. Advanced users can switch to full manual control and 14-bit raw capture, while a fully automatic Smart Auto mode caters for point-and-shoot duties. In keeping with other Canon G-series cameras, the G7 X II is primarily targeted at stills photographers rather than video enthusiasts. While it is capable of recording 1080p full HD footage at a maximum 60fps, 4K is not supported.

Optically, the G7 X II features a 24-100mm f/1.8-2.8 lens, which offers a bit more reach than the Sony RX100 V. Built-in five-axis image stabilisation provides a four-stop safety net when shooting at slower shutter speeds, too. While the G7 X II contains a small pop-up flash, it lacks a hotshoe. Again, you'll need to upgrade to the G5 X II for this.



Key features

- Price £539
- 1in, 20.1MP CMOS sensor
- 4.2x optical zoom (equivalent to 24-100mm)
- ISO 125-12,800
- 3in/1.04-million-dot tiltable touchscreen LCD
- 1080p full HD video at 60fps



Premium compact

Sony Cyber-shot DSC-RX100 V

● Price £899

SONY'S RX100 series has pretty much rewritten the rulebook on premium digital compacts. The RX100 V is no exception, being small, well specified, hugely customisable and capable of excellent image quality.

Built around the same 1in Sony Exmor RS sensor and Bionz image processor found inside Sony's RX10 II bridge camera, the RX100 V is designed for speed. Continuous shooting has risen to 24fp – a figure that leaves its main rivals in the shade. Maximum recording time for the camera's built-in high-speed video modes has been doubled, too. For regular video duties the RX100 V provides 4K capture alongside a range of 1080p full HD and 720p HD options.

In addition to processing speed, another area that sees a big improvement over previous models is the RX100 V's hybrid autofocus system. Whereas previous RX100 models relied solely on contrast-detect autofocus, the latest model adds a 315-point phase-detection autofocus module that covers approximately 65% of the frame. This noticeably improves the RX100 V's overall autofocus and tracking performance.

While the RX100 V shines in just about every area, a few things take the gloss off ever so slightly. There's no touchscreen functionality, the in-camera menu system isn't the most intuitive and battery performance isn't great, either. And then, of course, there's the price – £900 is undoubtedly a lot of money for a compact, however good it might be. Still, even with these issues taken into consideration the RX100 V remains a cut above the competition.



Key features

- Price £899
- 1in, 20.1MP Exmor RS sensor
- 2.9x optical zoom (equivalent to 24-70mm)
- ISO 100-12,800
- 3in/1.22-million-dot LCD
- 2.36-million-dot EVF



Blow the budget compact

Leica Q (Typ 116)

● Price £3,375

ALONGSIDE the Sony Cyber-shot DSC-RX1R and RX1R II, the Leica Q is the only other fixed-lens compact to feature a full-frame sensor. While the RX1R II offers significantly more resolution at 42.2MP, the Leica Q's sensor is a more memory card-friendly 24.2MP. The Q's sensor is paired with a Leica Maestro II series image processor to facilitate a maximum continuous-shooting speed of 10fps. Native sensitivity, meanwhile, ranges from ISO 100 to 50,000, and shutter speeds range from 1-1/2000sec via the mechanical shutter, or 1-1/16,000sec via the electronic shutter. In addition to capturing JPEG and raw still images, the Leica Q can also record 1080p full HD movies at a maximum rate of 60fps.

The Leica Q is equipped with a fixed Leica Summilux 28mm lens with a maximum aperture of f/1.7. For those occasions where 28mm is simply too wide, the Digital Frame Selector function can be used to apply either a 1.25x crop to produce a 15.4MP image at 35mm, or a 1.8x crop for a 7.5MP image at 50mm. The lens further benefits from built-in image stabilisation and features a dedicated aperture ring, which neatly complements the shutter-speed dial located on the top plate.

A 3in, 1.04-million-dot LCD display is located on the back of the camera, and offers touchscreen control. Above this sits a 3.68-million-dot electronic viewfinder. Build quality, as you would expect, is exceptional, with the aluminium top plate and magnesium-alloy body giving the Q a reassuringly premium feel. For those with the budget, the Leica Q is undoubtedly a tempting proposition.



Key features

- Price £3,375
- Full-frame 24.2MP CMOS sensor
- Leica Summilux-M 28mm f/1.7 Asph lens
- ISO 100-50,000
- 3in/1.04-million-dot LCD touchscreen
- 3.68-million-dot EVF

Jargon explained

Sensor size

One of the main ways that manufacturers have improved their compacts is by increasing sensor size. While resolution still has a bearing on image quality, it's generally accepted that sensor size is more important – and in this respect, bigger is better. Whereas 1/2.3in sensors are still used in many less expensive compacts, more advanced compacts often come with a 1in-type sensor that has around four times the surface area. While this doesn't mean it is four times better, it will offer better low-light performance and a higher dynamic range.

Built-in Wi-Fi

All the cameras in this round-up offer built-in Wi-Fi as standard. This means you can connect them to your smartphone, transfer images from camera to phone, for emailing or uploading to social media. Some apps will also allow you to control the camera remotely using your smartphone.

Image stabilisation

In essence there are two types of image-stabilisation (IS) technology: sensor-shift IS, where the camera's sensor moves to correct shake, and lens-based IS, where the lens makes minute adjustments to compensate. Either way, with IS engaged you should be able to get pin-sharp shots at much slower shutter speeds than you otherwise would. All cameras in this round-up provide IS.

4K video

While the megapixel race is mostly over for still-image enthusiasts, for videographers the race to offer the maximum resolution possible is still well and truly on. While virtually all modern compacts can record at least 720p HD and usually 1080p Full HD, 4K video is not yet quite so universal and not all the cameras in this round-up provide it.

Aperture

Lenses with especially low apertures – typically f/1.4 to f/2.8 – are much sought-after by enthusiasts for two main reasons. First, they allow you to use faster shutter speeds in low light and, second, they increase the depth of field effect, blurring the background behind an in-focus subject.

Raw

All the cameras in this round-up enable you to record still images as lossless raw files, which gives the photographer much more scope to process the image his or herself, using specialist applications, such as Adobe Lightroom or Photoshop.

Saramonic PMic1

Andy Westlake tries out an affordable external microphone for video use

£52 • www.kenro.co.uk

IT'S NOT so long ago that digital cameras only really shot stills, with just a poor excuse for video. However, with DSLRs, compacts and mirrorless cameras becoming ever more proficient in video capture, it's now easier to produce high-quality results without having to buy a specialist video camera.

If you start to get serious about movie work, though, you might soon become frustrated by the quality of the audio your camera records. Most cameras have perfectly functional built-in stereo microphones, but their small size inevitably compromises sound quality. They often also pick up unwanted sounds from either side of, or behind, the camera that are unrelated to the footage being recorded. This is where external microphones can give better sound quality and directionality.

Chinese manufacturer Saramonic produces a range of mics designed for everything from amateur to professional use. The one we're looking at here is the most affordable model in its PMic range for video. Designed to fit onto your camera's hotshoe and plug into its 3.5mm stereo socket, it's a shotgun-style directional microphone that's biased towards picking up sounds from in front of the camera, while giving dual-channel mono output (in other words, with exactly the same signal fed to the camera's left and right recording channels). This can be useful when you're interested in recording a single sound source, such as a person speaking in front of the camera.

With a somewhat bulky but lightweight plastic body, this microphone doesn't come across as especially solidly built, but equally it doesn't feel like it would fall apart at the slightest provocation, either. It's powered directly from the camera, so there's no need for a battery. A switchable filter promises to remove low-frequency humming noises such as traffic or air-conditioning from your soundtrack to make speech more intelligible, while the foam windshield should come in handy when recording outdoors. The cable connects to the top of the microphone, so it won't poke into your forehead if you prefer to record video using your camera's electronic viewfinder.

Verdict

While the Saramonic PMic1 ticks a lot of the right boxes in principle, I wasn't all that impressed where it matters most – the sound quality. Tested with a couple of different cameras, I found it gave an unbalanced frequency response, with suppressed treble and slightly emphasised bass. As a result, the Saramonic imparts a strange-sounding hollow timbre to voices. For around the same price, I'd recommend spending your money on something like the Rode VideoMicro instead.

External mics like PMic1 exploit new cameras' improved video recording capabilities



3.5mm connector

The microphone connects to the camera using a removable cable with standard 3.5mm connectors.

Shock mount

A rubber joint isolates the mic, preventing it from picking up the camera's operational sounds.

Dual mount

The mic is designed to fit onto a camera's hotshoe but also has a standard 1/4in tripod thread.

Windshield

A basic foam windshield is included in the package.

At a glance

- On-camera microphone for video
- Super-cardioid unidirectional response
- Uses plug-in power from camera
- Switchable low-cut filter

THE PMIC RANGE

Saramonic makes three microphones in its PMic range, all based on the same body but with different sound pick-up and imaging patterns. The £70 PMic2 offers conventional stereo recording with a short, bulbous design, while the £100 PMic3 is described as giving a 'Surround Cardioid' stereo response.



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Replacement batteries for ancient camera

Q I have an old Mamiya C330 Professional camera and am having trouble getting new batteries for it. I need to replace the Energizer Lithium Photo 3V 2016 + 123 battery and my information tells me that this is now being replaced by a 1.5V battery. Is there anyone that can advise me, as I do not want to ruin my camera.

Anthony Burnhope

A The Mamiya C330 is a fine, if relatively large and bulky, two-inch square medium format rollfilm twin-lens reflex (TLR) camera that enjoyed its heyday in the 1970s, although derivatives were made into the 1980s. The C330 featured optional viewfinders and a couple had integrated CdS (cadmium sulphide) exposure meters, which have been banned for some time. Seeing as you have been using a single 3V lithium battery, it would suggest your finder originally used two 1.5V silver oxide batteries. The modern equivalents are identified by LR44, AG13 or, indeed, S76. Check to see if you're buying

alkaline or silver oxide versions; the latter will last longer but alkalines should be much cheaper. The single 3V lithium alternative you have been using is likely to be a CR1/3N and this is also widely available.

Raw formats running out of time?

Q My collection of digital cameras is as irrationally random as my film collection was. I shoot most on a couple of Pentax bodies, which offer me the ability to save raw files as .DNG. I have an Olympus E-620 (which I am fond of) with some good lenses but my only foray into mirrorless was with Samsung, which pulled the plug just when the system was maturing. I do everything in Camera Raw and Photoshop but I convert the Samsung files into .DNG for fear that one morning I might wake up and find that Camera Raw has ditched the .SRW format. Should I be doing the same thing with the .ORF files since the system is also 'dead'? Or is the old E-system .ORF the same as, or compatible with, the modern Olympus mirrorless system files? While the Adobe .DNG converter works fine, it is a rather tedious process if you have a lot of files.

Horton Rogers

A There is no indication that Adobe will abandon support for any older proprietary Camera Raw formats. Even if this happened, you would be able to convert to .DNG using the same .DNG conversion tools you currently use. In my experience, improvements in raw processing algorithms over the years mean very old raw files now produce better than ever image quality, rather like vintage wines improving with age.

Q&A compiled by Ian Burley



The only sure way to find out if Capture One Pro is better is to try it

Lightroom or Capture One?

Q I have mainly been using Photoshop Elements 15 and avoid manipulation of raw images, except in a few experimental cases. Recently, though, I have got much more into raw editing and have used Lightroom (LR) – standalone version – which I have found much easier to use than I first feared. I was contemplating upgrading to the Creative Cloud Photography Plan for Photoshop and LR, and then I read several online reports about Capture One Pro (COP). These imply that only an idiot would stick with LR and not swap to COP, although they all seem to be aimed at professionals. I could only find one which said LR and COP were comparable; the main difference being the default settings in each which can, of course, be adjusted. That was from an Adobe-oriented publication. The claimed advantages of COP seem to be better sharpness and colour rendition (but maybe changing from default settings could make LR as good). Other pluses mentioned are settings in COP not found in LR, better workflow management and better tethered working, although I can't see the latter two being of interest to a mere enthusiast like me. COP is said to be less prone to crashing than LR but I have never had that problem. Downsides to COP seem to be price, inability to import LR libraries and a steep learning curve. I know you must be careful but please give me a steer – more than just 'it all depends'.

Robin Waldren

A Both Lightroom and Capture One Pro are excellent software packages. The body of opinion is that Capture One has an edge in absolute image quality. This is rather subjective and very difficult to prove. Users of both packages are able to produce excellent results, so it's not really a case of one is decidedly superior to the other. Having a preference is only natural. Some Capture One advocates simply can't get on with the way Lightroom works and/or don't like Adobe's commercial philosophy. In Lightroom's favour is its ability to integrate with Adobe's growing family of tools – from smart device support to stock photo library services. You have tried Lightroom and if you want to be absolutely sure for yourself, you ought to try Capture One as well.



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QAP CODE: BMK7

The Yashica Dental-Eye SLR with its built-in ring flash



BLAST FROM THE PAST

Yashica Dental-Eye Mark I

The camera showing the magnification scale in place of a more traditional focusing scale



John Wade looks takes a close-up look at an unusual 35mm SLR

LAUNCHED 1983

PRICE AT LAUNCH £500

GUIDE PRICE NOW £50

IN THE DAYS before digital, dentists and opticians used the Yashica Dental-Eye for extreme close-ups of patients' teeth and eyes. Today, film enthusiasts find it provides an easy way into macro photography.

This camera is a 35mm single-lens reflex based on the Yashica FX-3 body, but with an unusual lens surrounded by a ring flash. The shutter speed is fixed at 1/125sec and the lens is a 55mm f/4. There is no focusing scale, but as you turn what looks like a big focusing ring you are adjusting the magnification from 1:1, which records objects on film life-size, in 13 increments out to 1:10.

Having chosen the degree of

magnification, the camera is moved backwards and forwards to focus. A small bulb above the lens can be turned on to aid focusing. The film speed is set on a dial on the top-plate. Flash output remains constant, but to maintain correct exposure the aperture automatically closes down as the magnification is increased, so the camera-to-subject distance is decreased. This method of setting



Dandelion seed head, photographed at 1:1 magnification with the Yashica Dental-Eye camera

smaller apertures at closer focusing distances also compensates for changes in depth of field.

The shutter is mechanical, while the flash and bulb are powered by four AA batteries in what looks like, but isn't, a motordrive on the base.

Yashica later released Mark II and Mark III versions, both with 100mm lenses, which meant the camera-to-patient distance could be increased while retaining the 1:1 focusing. The Mark III had a built-in motordrive.

What's good Life-size reflex photography without additional lighting or close-up devices, mechanical shutter, shadowless lighting.

What's bad Can be difficult to focus, body covering prone to peeling with age.

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Printed in the UK by the Wyndeham Group
Distributed by Marketforce, 5 Churchill Place,
London E14. Telephone 0203 787 9001

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OLYMPUS 40 - 150mm F3.5-4.5 ZUIKO DIGITAL ED 4/3RDS.....	MINT + HOOD £69.00
OLYMPUS 70 - 300mm F4.5-6.3 ZUIKO DIGITAL ED 4/3RDS.....	MINT + HOOD £199.00
OLYMPUS DIGITAL EX - 25 EXTENSION TUBE 25MM.....	MINT £95.00
OLYMPUS FL-14 FLASH UNIT.....	MINT CASED £75.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £145.00
SONY ALPHA 77 MK II BODY COMPLETE.....	MINT BOXED AS NEW £995.00
SONY 18 - 250mm f3.5-6.3 A/F DT LENS.....	MINT BOXED £325.00
SIGMA 30mm f2.8 DN MICRO 4/3RDS.....	MINT BOXED £115.00
SONY 16mm f2.8 FISH-EYE FOR ALPHA.....	MINT BOXED £545.00
SONY 20mm f2.8 WIDE ANGLE FOR ALPHA.....	MINT BOXED £399.00
SONY 500mm f8 REFLEX LENS WITH FILTERS.....	MINT BOXED £395.00
SONY ALPHA 6000 WITH 16-50 ZOOM.....	MINT £325.00
SONY ECM - X1ST1M STEREO MICROPHONE.....	NEW UNUSED £199.00
MEIZ 44A/F1 FLASH UNIT FOR SON DLSR.....	MINT BOXED £95.00
SONY DSC-HX90V COMPLETE VERY LOW USE.....	MINT BOXED £275.00

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CANON 24mm f1.4 "L" USM.....	MINT £499.00
CANON 85mm f1.2 USM "L" MK II LATEST MODEL.....	MINT £1,295.00
CANON 100mm f2.8 USM "L" MACRO IMAGE STABILIZER.....	MINT £545.00
CANON 300mm f4 USM "L" IMAGE STABILIZER.....	MINT BOXED AS NEW £995.00
CANON 300mm f4 USM "L" IMAGE STABILIZER.....	MINT CASED £325.00
CANON 8 - 15mm f4 USM "L" FISHEYE.....	MINT CASED £799.00
CANON 16 - 35mm f2.8 USM "L" MK 2.....	MINT BOXED £875.00
CANON 16 - 35mm f4 USM "L" LATEST.....	MINT-HOOD £345.00
CANON 17 - 40mm f4 USM "L" + HOOD.....	MINT BOXED £389.00
CANON 24 - 70mm f4 "L" USM IS LATEST + HOOD.....	MINT BOXED £565.00
CANON 24 - 70mm f4 "L" USM IS LATEST + HOOD.....	MINT CASED £525.00
CANON 28 - 70mm f2.8 USM "L" WITH HOOD.....	MINT-CASED £499.00
CANON 28 - 80mm f2.8/4 USM "L".....	EXC++ CASED £375.00
CANON 70 - 200mm f4 USM "L" IMAGE STABILIZER.....	MINT BOXED £795.00
CANON 70 - 200mm f2.8 USM "L".....	MINT BOXED £699.00
CANON 70 - 200mm f2.8 USM "L" IMAGE STABILIZER MK II.....	MINT BOXED £795.00
CANON 80 - 200mm f2.8 "L" USM WITH HOOD.....	MINT-BOXED £575.00
CANON 100 - 400mm f4.5/5.6 "L" USM IMAGE STABIL.....	MINT BOXED £675.00
CANON 24mm f2.8 EF-S STM PANCAKE LENS.....	MINT BOXED £110.00
CARL ZEISS 50mm f1.4 PLANAR T* WITH HOOD.....	MINT £375.00
CANON 50mm f1.8 MARK V (VERY RARE NOW).....	MINT £129.00
CANON 60mm f2.8 EF5 USM MACRO LENS.....	MINT- £235.00
CANON 85mm f1.8 USM.....	MINT £275.00
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CANON 10 - 22mm f3.5/4.5 USM.....	MINT £375.00
CANON 17 - 55mm f2.8 EF5 USM WITH HOOD.....	MINT £499.00
CANON 18 - 55mm f3.5/5.6 MK II.....	MINT £59.00
CANON 18 - 135mm f3.5/5.6 EF-S IMAGE STABILIZER.....	MINT £325.00
CANON 18 - 200mm f3.5/5.6 EF-S IMAGE STABILIZER.....	MINT-HOOD £299.00
CANON 28 - 105mm f3.5/4.5 USM.....	MINT £125.00
CANON 55 - 240mm f4.5/5.6 STM IS LATEST.....	MINT BOXED £199.00

CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER.....	MINT £299.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER.....	MINT BOXED £325.00
CANON 75 - 300mm f4.5/5.6 MKII USM.....	MINT £99.00
CANON 75 - 300mm f4.5/5.6 MKII.....	MINT BOXED £99.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT BOXED £99.00
CANON EF 1.4X EXTENDER MK I.....	MINT BOXED £129.00
CANON EF 2.0X EXTENDER MK I.....	MINT BOXED £129.00
CANON EF 2.0X EXTENDER MK II.....	MINT CASED £165.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT- £99.00
KENCO TELEPLUS PRO 300 DEX 1.4 TELECONVERTER.....	MINT CASED £199.00
SIGMA EX 1.4 APO DG TELECONVERTER.....	MINT £125.00
CANON TC-80N3 REMOTE RELEASE/TIMER FOR EOS.....	MINT BOXED £75.00
SAMYANG 85mm f1.5 AS IF UMC CANON EOS FIT.....	MINT CASED £199.00
SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE.....	MINT CASED £475.00
SIGMA 10mm f2.8 EX DC FISHEYE HSM.....	MINT BOXED £345.00
SIGMA 105mm f2.8 MACRO EX WITH CASE.....	MINT £179.00
SIGMA 105mm f2.8 MACRO EX DG OS HSM.....	MINT- £279.00
SIGMA 150mm f2.8 EX DG-OS DG HSM MACRO LATEST.....	MINT BOXED £565.00
SIGMA 12 - 24mm f4.5/5.6 DG HSM MK II.....	MINT CASED £475.00
SIGMA 15 - 30mm f3.5/4.5 EX DG ASPHERIC.....	MINT-BOXED £199.00
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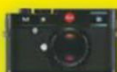
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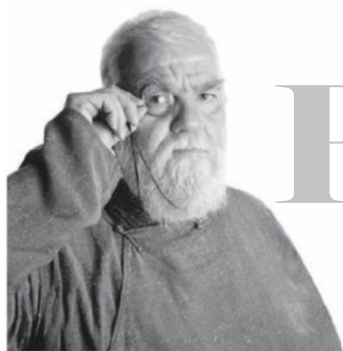
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Final Analysis

Roger Hicks considers...

'Erik and Lea, Lund Pietà', June 2016, by Lea Lund and Erik K



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The phrases 'low key' and 'high key' are not as popular as once they were, but they are still valuable. They do not mean 'muddy and murky' and 'totally blown', though. The best of both will normally have a full range of tones from the deepest blacks to the brightest whites, but not evenly distributed. In a low-key picture such as this, dark tones and blacks predominate, while in a high-key picture, light tones and white predominate. Both lighting and processing are important: I do not know, but I suspect, that this is quite flatly lit, with the contrast added in processing. Something else I don't know is whether Lea shoots film or digital, but nor do I care very much: the final image is what matters.

Low key and high key are normally used to create mood, though low key need not

necessarily be as sombre as this: it can also be used to convey gravitas and historicity. If that sounds pretentious, think of solid, worthy 19th-century pictures of Eminent Victorians or of exotic locations such as the Holy Land or Darkest Africa.

A Picture For The Ages

Then I realised: here, Erik and Lea combine the latter two. And indeed a third strand: the rich, dark, doom-laden engravings that ornamented so many 19th-century Illustrated Bibles. This is very much a Picture For The Ages. I use capital letters so freely because the Victorians, including our Dear Late Queen-Empress, were Extremely Fond of them.

The theme of the Pietà, the Mother of God cradling her crucified Son, apparently dates back to about 1300; the most famous

is Michelangelo's of 1498-1499. Here, Lea, as the Blessed Virgin, is a conventional mediaeval interpretation of a biblical figure, but Erik as the Christ figure is black. Then there are the chains.

One of the theories of what makes outstanding art is that we can bring to it what we wish. I will not insult (or seek to trammel) my readers by suggesting what they may choose to see in it. Some will find it shocking; some, perhaps even blasphemous. But for my money, it is outstanding art.

If you'd like to see it better reproduced than is possible here, it's one of nearly four dozen pictures in a slim volume (16x24cm, 46 pages) called *Sedamon*, available from www.lealund.com for €10 plus postage. Be warned, though: if you do buy it, the other pictures may inspire you to see even more layers of meaning.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Johnny Mobasher.

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